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APRIL 1946

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THE MUSIC EDUCATORS JOURNAL is issued six times a year. (Issues are dated September-October, November-December, January, February-March, April, May-June). Subscription: \$1.50 per year; Canada \$2.00; Foreign \$2.25; Single copies 35c. BUSINESS AND EDITORIAL OFFICE: 64 East Jackson Blvd., Chicago 4, Ill.

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Entered as second-class matter September 21, 1934, at the post office at Chicago, Illinois, under the Act of March 3, 1879.

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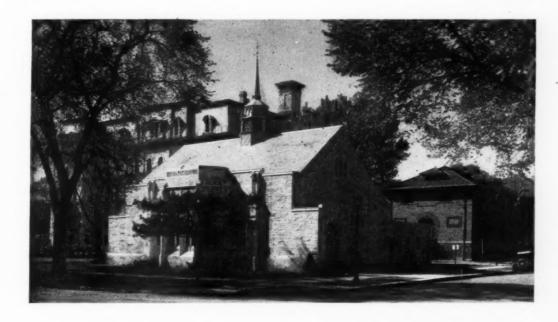
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About the Authors

Charles H. Lake, superintendent of Cleveland Public Schools and president of the American Association of School Administrators, is an outstanding figure in American education. As general chairman of the 1946 MENC Cleveland Convention Committee, Mr. Lake's leadership and influence were manifested in the success of the convention, which owed so much to the planning and management of the various activities and departments under the supervision of the members of the administrative staff of the Cleveland Schools.

Jose Rodriguez, who discusses music of the animated films in this issue, is a staff writer for Walt Disney Productions; on the staffs of Hearst newspapers and KFI Radio Station; well known as soloist, composer, conductor, critic, author and editor. He also has in his record a period of service as an infantry officer (Canadian Corps), and is said to have an enviable reputation as a chess player.

Wendell Otey, who has been chairman of the Theory and Composition Department of San Francisco State College since 1941, was formerly director of public school music in New Port Richey, Florida, leaving that post in 1937; taught theory and piano in Mt. Union College, Alliance, Ohio, and at Illinois State Teachers College, Charleston, and, before taking his present post was for two years instructor in music appreciation at the University of Pittsburgh. Mr. Otey is chairman of the 1944-46 MENC Committee on Music Theory, Composition, and Arranging.

Maurice M. Greene is director of music in the Washington Junior High School in New Britain, Connecticut, and director of recreational music for the Municipal Recreation Commission in the same city. He has been critic teacher for music students from the University of Connecticut at Storrs and Teacher's College of Connecticut at New Britain. He is also conductor of the New Britain Civic Symphony Orchestra.

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Maude Gerrior Byer is supervisor of music, Santa Cruz County Rural Schools. Santa Cruz County is in California, which state, by the way, seems to be the habitat of a goodly number of recent contributors to the Journal.

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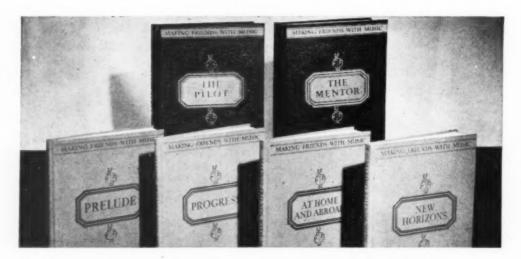
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The Cleveland Meeting

HE 1946 meeting was unique in Conference history. As the first convention following the war, it was of course the occasion for a peace celebration and dedication. But its major distinction was that it marked the consummation of activities undertaken by the MENC during the war, and at the same time was the springboard for the postwar program. In serving this twofold purpose, the meeting naturally offered a multiplicity of facets of interest and inspiration. The schedule of program events was almost bewildering in number and variety of offerings. Indeed, if the question "What did you get from the Cleveland Conference?" were put to the thousands who participated, probably no two answers would be exactly the same. This does not mean that the program lacked objective or focus, but rather that practically every phase, level and factor of the broad field of music education was of necessity given consideration in the meeting which established the transition from wartime to peacetime.

Members of the organization have a right to pride in the fact that the MENC is an entity so well organized and adjusted that within a period of a few months following V-J Day it was possible to hold such a meeting, and in the further fact that, because the Conference leaders "looked and planned ahead" since the beginning of the war, many of the wartime projects were actually part and parcel of the foundation for the postwar program.

Such flexibility and farsighted planning is of course of inestimable value to music educators all over the United States and in other countries as well, for the trail blazed by the professional organization, more than any other single element, influences the course followed by individual music educators in their professional life and in their relationships with their local professional organizations. To be specific, let us briefly review a few of the highlights of the 1946 meeting:

During the early months of the war the activities of the MENC were affected very slightly. It was in 1942 that examination of the status of the music education profession in relation to the war became imperative. The results of this study were twofold: (1) A program of activities directly pertaining to the war effort was undertaken by the MENC, and (2) a curriculum committee organization was set up to study all levels, phases and special aspects of the music education curriculum. Through these two well-defined and objective courses of action, the music educators of the United States were able to make distinctive and significant contributions to the war, and at the same time to their own profession.

The curriculum committee organization was continued through the 1944-46 biennium, and in Cleveland forty curriculum committees, climaxing the work of several thousand persons over a four-year period, had an opportunity to meet at appointed times during the first three days of the convention. Those who were present at the first general session of the curriculum committee organization, and the subsequent consultant group sessions of the respective committees, can testify to the importance and wisdom of providing ample time in the Cleveland program for these deliberations. Moreover, the results of the work of the committees will be published at an early date and will be available for widespread distribution.* It is likely that certain of the committees will carry on during at least another biennium.

During wartime years, our horizons broadened beyond our own school, city, county, state and country. We began to think of the whole world in connection with our daily work. And no field in education has, in foresight and achievement, surpassed music education in this respect. It was consistent, then, that the Cleveland meeting should provide us with outstanding speakers who discussed such subjects as our foreign policy, the plan and functions of the United Nations Education, Scientific and Cultural Organization, and the future of music in Too often we are so concerned our armed forces. with our own work and affairs of the locale and the moment that we fail to appreciate our obligation to know about happenings beyond our immediate or special in-The Cleveland Convention gave us excellent directives along these lines which undoubtedly tempered our thinking, broadened our vision, and strengthened the influence of the entire meeting.

For several years music educators have read in the MUSIC EDUCATORS JOURNAL and have heard much talk about MENC participation in the music education interests of other countries. That we are not simply paying lip service to the idea of cooperation with other countries has been demonstrated, and had further proof at the Cleveland meeting, where there was good representation of music educators from Canada and Latin America, as well as a representative from China.

To pursue this point a bit further, it was early in the war that we first formally invited musicians from some of the other American Republics as our guests (at the 1942 meeting in Milwaukee). Eight of the Latin American Republics were represented by nineteen musicians at

^{*}The volume of 1945 Curriculum Committee Reports is now available. Copies may be secured from the MENC headquarters office (\$1.00).

Cleveland, where our Latin American friends were not only our guests but were integrated in the convention program through their committee, the Latin American Advisory Council on Music Education. A concrete result of the meetings of the Latin Americans in Cleveland has been the appointment of a representative in each Latin American Republic to stimulate the development of music education organizations in each country. In addition, the Latin American contingent contributed generously to the artistic side of the Cleveland meeting. Music educators of the United States can be justifiably proud of the fact that so many distinguished Latin American musicians, music educators, musicologists, composers and general educators look to the MENC as a pattern in good organization structure and professional objective.

These items, and others which could be drawn from the reports of the Cleveland meeting, attest the fact that the principal activities of the MENC during wartime were by no means temporary or emergency projects, but have an important part in the continuing program. Perhaps the most significant comment that could be added here is that the five-year "Program for the Advancement of Music Education," described in the March 1946 JOURNAL, and approved by the Board of Directors at Cleveland, is in reality an outgrowth of the Program for Music Education in Wartime, which had its culmination in the recent convention. More will be told about this

plan in the near future.

Other highlights of our 1946 postwar meeting deserve attention here—too many of them to be mentioned in the limited space available. There was the outstanding contribution made by the Cleveland Public Schools—"Sesquicentennial Night," a pageant in celebration of the one-hundred-fiftieth anniversary of the founding of Cleveland. Not only was the pageant an excellent example of a school creative project and one from which we could learn much in production techniques, but the concept in the development of the theme is one which could be adapted to many communities all over the country. This pageant also celebrated the centennial of music in the schools of Cleveland.

One of the most impressive and best organized events of the week was Ohio Day, when some 2,600 students representing eighty-eight counties of Ohio participated in a festival band, orchestra and chorus. In the presentation we had an example of excellent organization and a

finished musical performance. It is doubtful that there were many music educators in attendance who did not aspire to a similar event in his home town or state. The MENC is proud of its state unit, the OMEA, which sponsored this event.

The National Catholic Music Educators Association and the MENC continued their cooperative venture begun two years ago. "Cleveland Day," sponsored by the NCMEA, was presented by teachers and children from the Diocesan Schools of Cleveland.



No visitor to the exhibition hall in the Public Auditorium in Cleveland could fail to be impressed with the displays offered by member firms of the Music Education Exhibitors Association. The largest number of exhibitors in the history of the Conference is the Cleveland record. Under one roof the music educator could see the latest materials, instruments and technical devices, and could meet personally representatives from all of the leading firms on which they depend for their tools. In addition to the obvious advantages accruing to music educators and industry from an exhibition such as we had in Cleveland, another important factor should be mentioned, and that is the fine relationship maintained between industry and music education by virtue of the existence of the two organizations, the MENC and the Music Education Exhibitors Association. Sometimes music educators take the exhibits for granted-and sometimes exhibitors take the MENC meetings for granted, not fully realizing that a very delicate and vital balance is successfully maintained between the two interests. Perhaps it is sufficient to say that the MENC and its auxiliary organization, the MEEA, have a unique relationship that makes possible a distinctive service—and the 1946 meeting in Cleveland reinforced our thinking in this regard.

Looking forward to important developments in the competition-festivals as part of the postwar activities program, the National School Band, Orchestra, and Vocal

THE 1946 CONFERENCE BREAKFAST the MENC conventions which bids fair to obby Sings in the traditions of the organizanterence Breakfast. The picture shows a goodly crowd which overflowed the spacious Cleveland Ballroom on Sunday morning, March 31, 1946.





Associations sponsored three adjudication demonstration clinics through which delegates received many valuable hints from experts on the techniques of adjudicating bands, orchestras and choruses. In addition, of course, meetings of the National Board of Control of the NSBOVA, in which auditors participated, gave music educators interested in competition-festival activities an opportunity to become acquainted with the present status of these projects and prospects and trends as viewed by national leaders.

The University and College Band Conductors Conference met again with the MENC to discuss problems

pertinent to their field.

Visiting music educators had opportunity to see Cleveland Public Schools at work in a series of special tours which were arranged in advance through the courtesy of the Music Department. This feature of the convention and Festival Week was exceedingly popular with the visitors, hundreds of whom wished to see classroom situations firsthand.



During the last few years the MENC has devoted special attention to two fields: contemporary music and folk music. This year in Cleveland the composer-music educator panel discussion provided both the composers and the music educators with an opportunity to delve further into mutual problems. The folk song and dance session gave additional insight into the importance of our folk heritage as a part of the music education program. In this latter connection, the social evening provided by the Music Education Exhibitors Association presented a program of square dances which were both stimulating and educationally significant.

Those interested in elementary music education attended a demonstration of class violin teaching in which 400 children from Cleveland Public Schools participated. Also, as a part of the elementary music session were a singing demonstration and woodwind ensemble demonstration. Instrumental ensembles in the secondary schools were featured in a special demonstration, with participation by several visiting ensembles.

The Hour of Charm broadcast was brought to Cleveland especially as a part of the MENC program. It is interesting to note that most of the members of the All-Girl Orchestra began their music study in the public

OHIO FESTIVAL CHORUS, BAND, STRING ORCHESTRA Oustanding in Conference history was the Ohio Day program, sponsored and organized by the Ohio Music Education Association with the cooperation of the Cleveland MENC Convention Committee, and the Cleveland Sesquicentennial Celebration Committee. Nearly 2,700 student musicians from the schools of eighty-eight counties participated.

schools, and many had participated in the school music

competitions and festivals.

Also among the important items which should have mention were the class piano instruction clinics and the launching of a nation-wide program in behalf of piano teaching in the schools. Instrumental ensemble demonstrations and voice class clinics received special emphasis, as did elementary string class teaching.

Features of the Festival program were two performances of The Cleveland Orchestra, when MENC members heard the orchestra in a broadcast and in a Children's Concert, and the Lake Erie League Band and Choral Festival, sponsored by some of the suburban

schools of the Cleveland area.

Not to be discounted as among the most important affairs of the week were the meetings of official boards of the MENC, and of the affiliated and auxiliary groups. Although these meetings take much time of members away from the convention itself, they are of utmost importance because it is from such deliberations that the machinery of the entire organization is kept in working order and at full steam ahead.

Also not to be overlooked is the tireless work of the Cleveland committees, who worked long and faithfully so that the convention might function smoothly. Menus for official meals . . . rooms for meetings . . . equipment for meeting rooms . . . hospitality for out-of-town visitors . . . publicity for press and radio . . . arrangement for school visitation . . . program and ticket printing . . . ticket sales . . . ushers and guards for all meetings . . . all such problems were in the hands of capable school administrators of Cleveland and no small amount of credit goes to them.

So, in brief review, we see the 1946 meeting which is now history. President Kendel and his co-workers gave thousands of music educators a well-balanced program at the 1946 Conference, and once again the MENC is launched on a normal schedule to take up the work and challenges of the next two-year period.

What Should Be Taught—and to Whom

CHARLES H. LAKE

A Discussion of the Educator's Responsibility in the Postwar Era

It is the purpose of education in a democracy at all times to help its people to adjust as satisfactorily as possible to conditions which are imposed upon them, to fit them to know what improvements should be made in these conditions, and to give them the working tools

to effect these improvements.

Our educational program in the past years has had much to do with making the United States the wealthiest large country in the world. While developing the demand for more things, more commodities, more services, and for a wider exercise of human rights, it also has developed the ability on a large scale to satisfy these demands. On the social side, education develops the power in the individual to adjust to new and unusual situations, to adapt his life to the pattern of the society of which he is a part, to improve cultural and moral standards, and to coordinate thought and action. On the political side, education must be considered as the definite means of self-preservation. Through it only may the state in a democratic society be perpetuated.

A question that often is raised is, "Why, with the best educational system in the world, have we failed to eliminate many of the social and economic evils which have been with us for so many years?" It is quite evident that training the mind is not enough. In some way or other, such a mind must be gotten into action. A trained mind is not a cultured mind until it acts to produce some positive results. Spiritual values do not exist until they result in direction of thought and action. While education in the United States has been good enough to justify our hopes for its achievements, it has not been good enough to justify all the claims we have made for it.

4

One great purpose of education in a country such as ours is to develop our youth to understand thoroughly our present social order. We are not educating for a new social order, but working to train our young people to recognize the strengths and weaknesses of our present governmental practices, to be alert in suggesting needed changes, and to be so well versed in the techniques of government that such changes may be expeditiously accomplished as the need for them becomes apparent in the course of their lives.

In general, the administration of education in the United States has been good. We have been successful to a remarkable degree in developing excellent units of educational administration in our states and local com-

munities. I know of no other organization comparable in size which can be adjusted to new and unusual situations so quickly as can our educational system.

The destiny of our civilization is inevitably linked with our comprehensive program of popular education. Our entire population is to be initiated in the ways of our democracy through the medium of compulsory education and equal educational opportunity for all. With this thesis we probably all shall agree. The real questions that arise from this statement of an ideal are: How do we develop in our schools learning situations which result in real education and the conservation of the varying abilities of our people? How do we keep our schools, our system of education, from becoming an end in itself, from becoming an instrument of quantity production with too little concern for the vastly different powers of people?

Local social problems are certain to arise in our communities. But there have been few such times when the problem was serious enough to attract the common interest of our people to the extent that a national solution was demanded. In one locality people object to the administration of education; in another to its teachings; in still another to its costs. It is true that education makes people more exacting, sometimes makes them dissatisfied with things as they are, but it also is true that only through such dissatisfaction will plans for produc-

ing better conditions arise.

4

The war centered our attention on many old and new problems. But even before the war we were keenly conscious that all was not well with our national economy. There were many problems to be solved and there was much patchwork in our attempts at solutions. There was the problem of overproduction, if such a condition is possible, followed by the problem of underproduction. There was the problem of unemployment, coupled with our sophomoric attempts to provide for the underprivileged. There was the problem of strikes and lockouts resulting from lack of adjustment in our industrial rela-There were problems of international relation-War was inevitable in the face of the world domination program of Germany and Japan; yet when war came we were quite unprepared for it. I am suggesting no criticism of any person or groups. What happened in these areas of activity was in line with our way of doing things. It may be that we were confusing our ideas of civilization with ideas of ease and luxury. It has been done before in the history of the world.

The war also taught us many things in the field of education. It taught us that we can teach much more

than we have been teaching in the time at our disposal. It has taught us that we were not as physically and mentally fit as we should have been, and that we can do better in our teaching to make us so in the future. It taught us that we can live healthfully on much less food than we had been consuming and wasting. It taught us that we can produce adequately for any legitimate purpose. It taught us, we hope, that genuine cultural values are as essential in education as the sharpening of the mind and the training of the hand.

While education offers the only possibility of an enlightened and civilized world, it also is just as true that any education will not produce the enlightenment we seek. The results of education can be most ineffective and even destructive.

The educational program of the people of a democracy must be built upon the fundamental needs and desires of those people. What do people want? They want a government which they respect and trust; they want to be free in their right to work, to create, to do something worth doing; they want some reasonable measure of social and economic security; they want to be free in their right to think and direct their acts in accord with practices which they believe are fundamental to their happiness; and they want these same things for their children.

Is there in America a definite program of education which has been accepted and which applies to all our communities? The answer is No. We do have a wide range of schools-nursery schools, kindergartens, intermediate schools, academic, technical, trade, commercial schools, junior occupational schools, opportunity schools, junior colleges, colleges, universities, and private schools of many kinds. However, the offerings and educational opportunities vary widely with states and communities.

In some way or other, education must be made adequate for all the children of the nation. This is one country and not a conglomeration of separate communities, each going its own way in education independently and with little or no concern or consideration for its effect on other communities. In my humble opinion, it is a national problem, as well as a local one. Of course, local interest in education must be maintained, but that can be done, I believe, without in any way sacrificing the welfare of the children. The best plan of financing education, in my opinion, will include federal, state, and local support in about equal proportions, with the immediate control resting completely in the local subdivisions.

Indefiniteness is, and has been, the greatest defect in our educational work. This applies to administration, supervision, curricula, and teaching. It is rather easy to do something if you know exactly what it is you want to do. It is easy to teach a unit of work if the unit is definite and you have a definite idea of its content. The physical and mental fitness we acclaim will be rather easy to attain if we will but develop suitable and definite procedures through which such fitness may accrue to the pupil who follows them.

So I say that the first work for educators in postwar education is to develop an adequate and a definite program. What is it we want to do in education and what is the most economical way, in time, effort, and money, to accomplish the purpose? Hazy ideas in education

THIS article is taken from the manuscript of an address delivered before a general session of the recent Cleveland convention. The address preceded a panel discussion based on the question "Where Do We discussion based on the question "Where Do We [Music Educators] Go From Here?" The entire session was designed to provide an appropriate focal point for the theme of the biennium, "Music Education Looks and Plans Ahead."*

Mr. Lake's address dealt with the problems and trends of the over-all program of education, which necessarily form the basis for consideration of any element of the program, such as music, but he suggested the following questions for specific appliances in the program of the cation by music educators to the various points he made:

QUESTIONS FOR MUSIC EDUCATORS

"What place has music in American education?"

"In what ways may music contribute to the attain-ment of the worthwhile objectives in education?"

"What definite results in education can be accomplished through music education better and more economically than by any other subject in the educa-tional field?"

"Should music education as a subject receive more attention in our schools than it now receives?

"Have we adequate knowledge as to what we should teach in music education in our schools and to whom we should teach it?"

"Just where does the law of diminishing returns begin to apply to the practice and study of music in the several divisions of our schools?"

"What is the trend now in the teaching of music in the schools?"

"What are the desirable changes that should come in school music education programs in the next five years?"

"Where are the wastes in the teaching of music?"
"Have we an adequate supply of well prepared,
well trained teachers of music in our schools?"

*Biennial meeting of the Music Educators National Conference, held in conjunction with the biennial convention of the National Catholic Music Educators Association, Cleveland, Ohio, March 26-April 2, 1946. Mr. Lake, who spoke at the general session on April 2, is Superintendent of the Cleveland Public Schools, and President of the American Association of School Administrators. Members of the panel who discussed the question "Where Do We Go From Here?" included, besides Mr. Lake, Lilla Belle Pitts (chairman), Professor of Music Education, Teachers College, Columbia University, and First Vice-President of the MENC; Francis L. Bacon, principal of Evanston (III.) Township High School; Pao-Ch'en Lee, former Director of Music Education of the Ministry of Education, China; Hobart Sommers, principal of Austin High School, Chicago, III.

Articles from the reports of the panel discussion will appear in the next issue of the Journal.

usually are accompanied by pages and pages of words which lead no place. It is true that administrators have been greatly handicapped by having to give far too much of their time to many problems which, while relating to education, were not educational—problems of finance, levies, bond issues, surveys, and what not.



Education in this country has not been as serious a business as it should have been. A college was a place to which the graduate could return from time to time to renew old friendships and see the "team" perform. Alumni organizations got together from time to time to hear the coach's plans and hopes for the year, but rarely for some other reason concerning the welfare of the institution and its plans for the future. In other words, there has been a triviality about much of college life and thought on higher education that was hardly in accord with the high purposes which we have proclaimed in our treatises on education. Almost any one could get through college if a little care was used in the selection of courses. Enrollments became a standard in the minds

of many for determining the importance of the school. The development was logical. Old "grads" sent their sons back to their college, and in too many instances four years and a diploma were the criteria for a college education. Remember, I am not placing the blame on the college nor on the college administrators. It was in accord with the spirit of the times. In my opinion, the war has changed this situation and college education will be much better following the war than it was before. I have the same belief concerning all public education.

4

I predict that in the near future we shall give much more attention to the organization of departments of education within the several states. State directors of education are going to have much more to do in the postwar years than they have had to do before and their offices are going to become increasingly important. The state director of education should be free from political interference and his tenure in office should be protected to the extent that he can work with the educators of his area in developing a long-time basic program for the schools of his state. This cannot be done if he is compelled to "run for re-election" or work for reappointment every two, three, or four years.

In the very near future it is more than probable that we shall extend the range of public education downward to include all children of four years of age. There are far too many educational opportunities being lost to our children of these years. At one time we argued that children were better off in their homes in these earlier years. The "home" of course must be considered a basic educational institution. However, as such an institution, it can be much improved through supplementary work done in publicly supported pre-primary schools. Through such a plan, the work of the home would be strengthened to produce a satisfactory environment for the development of all children.

At the age of about twelve, or at the end of the primary period, the sixth grade, these pupils should go into a four-year intermediate school where we shall institute a greater modification of our present program to fit the varying abilities of our pupils. I do not suggest that we shall immediately begin a comprehensive program of vocational education in these years. On the contrary, each boy and girl will spend much of his school time in the study of such basic subjects as mathematics, science, social science, languages and the arts, but the offerings will be better graded to the abilities of pupils to pursue such subjects. Vocational offerings will be included in the program of studies for each pupil in inverse proportion to his ability to carry the regular academic subjects.

At the beginning of the senior high school which should include the 11th, 12th, 13th, and 14th years, each pupil will be studying for some specific purpose; some to go on into the professional schools for teachers, lawyers, doctors, engineers, and government services; others will be preparing for specific occupations in trade and technical schools. The determination as to allocation of these pupils in their studies will be through achievement and aptitude tests. The democratic thesis to which we are committed will not survive unless the abilities of our people are used where they will most effectively promote the society which we seek to maintain. Abilities must be recognized and developed, and the economic status of a

pupil must be no bar to his opportunity for training for his most effective service. If need be, we must subsidize the education of those pupils of unusual ability who otherwise would not be able to continue their education to the point of maximum returns to society.

For such a plan, we must have the very best teachers, carefully selected for training and then carefully trained. Teaching will become a profession to a much greater degree than at present, and gradually we shall eradicate the idea that any institution of higher learning is a teacher-training institution and, also, the idea that any one can teach even though he may have failed at law, medicine, business, or whatever else it was that he tried.

Teacher training will become more and more a professional training and only those colleges and universities which can meet high standards will be licensed to train them. We have done pretty well with the licensing of doctors in this country. We have not done so well with the licensing of teachers. Teachers must be protected in their rights as teachers and encouraged to make teaching a profession. Such rights, however, do not include the right to be habitually poor teachers. There will be no place in the schoolrooms for such teachers.



Government service will become much more of a profession in the next few years and information about government in all its aspects will be studied by our prospective voters. We have been a bit afraid to have our young people get real information on the subject in our classrooms. If the facts of political government were studied, it was "politics" and politics was taboo in the classroom. Politics in the classrooms? No, but information about politics certainly has a place in the classrooms of a democracy. While pleading the cause of liberal education, I would also plead that the intelligence of the young people in our classrooms be liberated to include any field of thought that contributes positively to the understanding of the people of our world and country. While I have the conviction that the person who cannot think without training can never be trained to think, I also have the firm conviction that those who can think must be given much practice on those problems of society which are most worth thinking about.

We, of course, will revalue our materials of education, our courses of study, our time schedules. Through such revaluation we shall determine what results are most worth achievement, how much time is necessary to achieve them, and allot our time schedules accordingly. I am not advocating hastening the process of education but simply that we make education better with each year.



Just now, we are working to discover the best program of education for the returning veteran—the best program in terms of the individual veteran and in terms of the country of which he is a part. We in education have a very definite responsibility for developing this program, but it is a responsibility which the veteran must share with us.

It seems to me that the education of the returning veteran is very definitely a part of our whole educational program and that it must not be considered too much as a segregated program with too little association with the regular educational program of our country.

The veteran is coming back to his country and home community with a great deal more of life experience than he had when he left a few years or months ago to enter the service of his country in the armed forces. He cannot return to exactly the same community he left because it doesn't exist as he left it. It has changed in some respects. He is returning with a very sincere and ardent desire to fit into his community as a normal and active participating member of it-a community made up of people that he knows, people who have the same hopes and desires for the future that he has. He wants to pick up the threads of the life he left as simply, as easily, and as quickly as possible. He does not want to be considered "the returning veteran problem," but rather the returning veteran who is anxious to fill his place in the country for which he has fought, in the most effective and cooperative way possible. We have something to learn from him and he has something to learn from us.

I sometimes wish that we had another name, or a better name, for "liberal" education. It has been used in so many ways that I am not certain that its meaning is clear. A liberal education is that education which teaches men to understand each other, to understand the life around them, and how to live with each other. If democracy is to succeed in this country, every citizen must have such a liberalizing education. We must not permit ourselves to be lulled to sleep by the cradle songs of those who would have us believe that there is some easy and simple way to attain a democratic society. The only road to a democratic community or world is education, and it is our first duty in American education to define and introduce an education which will produce such a community here in the United States. As time goes on and generations pass, we may hope such a community may include the entire world.



Summarizing, I suggest that the trends in education will be toward:

(1) An extension of the democratic principle of equality of opportunity through better elementary and secondary educational programs for all the children of the nation, without regard to economic status, race, or place of residence.

(2) An extension of education downward to include all children in the fourth and fifth age years. These are very important years in the educational process and we cannot afford to neglect them.

(3) The addition of two years beyond the regular high school's 12th grade, for youth of demonstrated abilities—allocation in such schools to be determined by examinations designed to place pupils on the basis of their abilities to profit by instruction in certain specific fields of educational endeavor.

(4) A program of subsidizing education which will make it possible for each individual of unusual ability to continue his education to the point where his abilities may be of maximum value to society.

(5) A curtailment of the system of free electives as practiced in many secondary schools and colleges, and a more definite program of education for each student.

(6) Much more attention to the problem of teacher selection and training. More of the selection will be done before the applicant trains for teaching instead of afterward.

(7) A vast extension of adult education opportunities including an extension education service which will make it unnecessary in the future to have such national youth service agencies as the NYA and CCC.

(8) The reorganization of small district units of educational control, to insure a sufficient number of children in each district to make it economically possible to provide a suitable program for each child.

"MUSIC in some form is as old as the human emotions of joy and sorrow, and its earliest development probably marks the beginning of human culture and civilization. It has been a prominent factor in the balanced development of man, and as long as man continues, music will have a place of prominence in his life and in his education program.

"What, after all, is the effective residue of what we term formal education? What educational experiences cling to us through life and produce satisfactory returns in terms of usefulness and pleasure to others and to ourselves? What are the elements in our civilization which we would not do without? I predict that the answer to these questions will place music, as well as some others of the arts, very near the top of our list. Nearly everyone enjoys music. Nearly everyone has a desire, secret or expressed, to create music. In some form or other it comes into our daily lives. Even in the most remote parts of the world, we find sincere attempts to produce music to make life a little more interesting and a little easier than it otherwise would be. . . .

"On the assumption that we are going to teach in our schools those things which contribute most to the development of people as they want to be, music must be included in all grades. The study of music and practice in music appreciation yield large returns in worthwhile social and vocational skills and in the development of personality. As a part of the school curriculum, music is very old. The earliest educational plan of which we have any authentic account included music, and it is inconceivable that in our present curriculum music may be omitted. Why? Simply because people will have music. ..."

—Charles H. Lake, Superintendent of Cleveland Public Schools. (From the introductory section of his address before the Music Educators National Conference, April 2, 1946, printed on these pages.)

(9) More attention to the provision of work opportunities for secondary school youth in line with their vocational interests and abilities. Work, real work, always will be a part of a well rounded educational program.

(10) Much attention to the problem of developing facilities and educational programs for the education of returning veterans and the retraining of civilians who are compelled to change their work after the war.

(11) A program of financing education on a federal, state, and local basis which, while giving due attention to economy in operation and the maintenance of local interest and control, will not make it necessary for the education of the children of this country to be wholly subject to the varying financial abilities of local taxing subdivisions.

(12) A program for the thorough rehabilitation of school buildings and a much wider use of them for education, recreation, and general community betterment.



Educators never have quite agreed on the questions: Just what should be taught in American education? To whom should it be taught? They have agreed, quite generally, on the "objectives" of education.

All right, we are a group of people engaged in the work of educating the youth of our respective communities. How may our time be used best to facilitate the program of education for these young people? What are the problems that should have our attention? How do we organize our time and ability to make our program of secondary education as adequate for the brilliant pupil as for the slow, as just for the economically rich as for the poor, as adequate for those who will work with their hands as for those who will work with their hands as for those who will work with their minds? What changes do we need in order to foster a satisfying and a profound sense of "belonging"—a sense of being a significant part of our country?

A DECLARATION of FAITH, PURPOSE and ACTION

RESOLUTIONS ADOPTED BY THE

MUSIC EDUCATORS NATIONAL CONFERENCE

CLEVELAND, APRIL 1, 1946

E, THE MEMBERS of the Music Educators National Conference, reaffirm our conviction that music is a beneficent agent for making life more satisfying. In peace as well as in war, music is one of the most important sources of spiritual sustenance.

We reaffirm our faith in the value of music in education, and particularly in its importance in the development and control of attitudes, feelings, and emotions.

We believe in America; we believe that music is helping to strengthen the power and ideals of our country. We believe it is our responsibility to bend every effort to the end that this power of music shall reach into the whole life of America, through every community, and contribute its full share to our national welfare and development.

I

MUSIC IN THE ELEMENTARY AND JUNIOR HIGH SCHOOL GRADES

WE RECOMMEND that increasing emphasis be placed on the program of music education in the elementary and junior high-school grades; that teacher-training institutions implement this progress by stressing this phase of teacher preparation; and that maintenance of standards be supported by city and county supervisory service.

II

STATE MUSIC SUPERVISION

WE FURTHER RECOMMEND that each State Department of Public Instruction include a State Supervisor of Music on its staff.

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STRING INSTRUMENT PROMOTION

IN THE STRESS and strain of modern living it is becoming obvious that the patient,

time-consuming endeavor needed by pupils for the development of string instrument performance is being neglected.

We recommend that all music educators become aware of this trend and use their influence to encourage the interest of young folk in the string instruments, and make every effort to nurture this interest.

IV

MUSIC IN THE SENIOR HIGH SCHOOLS

WE COMMEND highly the attention now being given to the glee clubs, choruses, choirs, orchestras, and bands in the high schools. However, these elective subjects reach only a small percentage of high-school students throughout the nation. To provide appropriate musical experience for a larger portion of pupils we urgently recommend that more offerings in general music courses be included in the curriculum.

SKILL IN READING MUSIC

DESPITE the growing tendency to give less time and attention to acquiring skill in reading music, we reaffirm our belief in the importance of an ability to perform music easily and accurately from the printed page.

VI

TIME ALLOTMENT

A WELL-ROUNDED program of music activities in the elementary school should include singing, listening, creating, playing, rhythmic expression, dramatizations, and music reading. We recommend a minimum allotment of one hundred minutes per week as essential to the effective realization of such a program.

TECHNOLOGICAL AIDS IN MUSIC EDUCATION

WE BELIEVE that recordings, radio, television, the stroboscope, the mirroscope, films, and other audio-visual devices are capable of supplying effective teaching aids. We recommend that music educators investigate, study, and become aware of the valuable potentialities of all such equipment.

VIII

MUSIC TEACHING AS AN EXPONENT OF DEMOCRATIC PROCESSES

WHILE we are training thousands of young men for military duty, we must also train the younger millions to embrace the ideals and democratic processes for which civilization strives. To that end each one of us is under the necessity of searching out procedures of teaching that will make our classroom the highest example of a functioning democracy.

THE BROADENING SCOPE OF MUSICAL EXPERIENCES

LINES of separation between popular entertainment music on the one hand, and the music of standard concert and opera repertoires, on the other, are slowly but surely becoming less marked.

Furthermore, there is a tendency in music education to view and estimate the total music curriculum in relation to the total social and cultural scene of life.

Both the so-called popular and so-called high-brow music of today stem from the cultural level of this period of our national growth, and in music, as elsewhere, we are a nation uneasy in our diversity of contrasts.

It follows that bases of judgment and choice of values for our young people are the more imperative. We, therefore, recommend that music educators seriously study ways and means of achieving a combination of the dynamic factors embodied in the music of today and the enduring music of the past in programs that remain consistent with the aims of music education.

INTERNATIONAL CULTURAL RELATIONS THROUGH MUSIC

A WORLD AT PEACE is the dearest hope of the millions of people in every country on earth. Music is the universal language and should be utilized at its highest potential power to help win and sustain world-wide peace.

We, the members of the Music Educators National Conference, therefore, urge the adoption of the bill now pending before Congress authorizing the cooperation of the United States in the United Nations Educational, Scientific, and Cultural Organizations.

We further urge that our Executive Committee set up a special committee with delegated power to proffer to the President of the United States and to the Secretary of State our full cooperation in this international project, and that the members of this special committee use their every effort to see that music is adequately represented on the proposed commission and on the proposed committee to be appointed by the Secretary of State.

PROVIDING MUSIC MATERIAL IS A SOCIAL RESPONSIBILITY

SINCE the foundations of democracy are rooted in broad education, the providing of material for the educational process is a matter of public concern. Music Education is highly dependent upon adequate variety of books, music, instruments, records, and other aids, many of which cannot equal in sales the figures reached by purely entertainment products.

As educators, we maintain that approved educational material is so vital that manufacturers of phonograph records, in particular, are obligated to plan their products not entirely as commercial outputs which, piece by piece, are to be evaluated as to their revenueproducing possibilities, but also as long-view educational outputs for influencing that richer outlook on life which tends to perpetuate our democracy.

NOTE: The foregoing resolutions, presented by the Council of Past Presidents, were unanimously adopted by the Music Educators National Conference at its twenty-ninth annual convention (tenth biennial) at Cleveland, Ohio, April 1, 1946.

Members of the Council of Past Presidents: Herman F. Smith (chairman), Mabelle Glenn (secretary), John W. Beattie, Edward B. Birge, George Oscar Bowen, William Breach, Walter H. Butterfield, Frances Elliott Clark, Louis Woodson Curtis, Peter W. Dykema, Will Earhart, Karl W. Gehrkens, Edgar B. Gordon, Henrietta G. Baker Low, Joseph E. Maddy, Arthur W. Mason, Osbourne McConathy, Elizabeth C. McDonald, W. Otto Miessner, Charles H. Miller, Russell V. Morgan, Lilla Belle Pitts, Fowler Smith. (July 1, 1946, retiring president John C. Kendel will automatically become a member of the Council of Past Presidents.)

Music of the Animated Pictures

JOSE RODRIGUEZ

Will "Cartoon" Films Have a Place in Music Education?

Nothing is so plain, even to the casual observer, as that the problems of music on the motion-picture screen are merely continuations of the same questions which have confronted dramatists and com-

posers from the time of Monteverdi.

The mediums of cinematography and of musical reproduction by electrical means have simply increased and extended the technical equipment involved. The conditions and demands remain the same. This becomes obvious from a hasty leafing through of the critical and polemical writings of Gluck, Wagner, Boito, Debussy, and a crowd of others. Each had asked himself whether music had legitimate business to transact in the drama, each had answered in the affirmative, and each had submitted his own conclusion—to be refuted or confirmed by the esthetic scrutiny of time.

Wagner's dictum that in opera the drama is the end, and music only the means—"the informative medium"—still holds true in composition for the screen. It may be laid down with reasonable confidence that whenever the music of a screen play intrudes upon the story, both picture and music have failed; very much as in recitals by fashionable violinists where we hear only the leading or the ripieno fiddle part of what is meant to be a rounded

work.

The movie industry wisely makes a distinction between screen plays and "musicals." In screen plays the music is used as a means of emotional enlightenment, to vivify and sometimes clarify a psychologic equation. In musicals, the drama is permitted to go hang and the emphasis is placed on tunes whose intrinsic values, by an unofficial, unspoken but nevertheless stringent convention, are always of trivial but preferably engaging nature.

It is an ironic circumstance that the conventions of screen music, in an industry which still derives its main interest from disdain of convention or formula, are becoming almost as rigid and inviolable as those of the academic musician who is habitually derided by the film musician. To the thoughtful musicologist, it is delightful to notice how the "popular" composer has become a fierce ritualist, developed his own professional jargon and established his own immutable rules. To look for radicals and experimentalists in the art, nowadays we must go peeking into academic circles.

Within the various castes of film music, that which is known as "cartoon" music has a special and significant character Animated pictures are the soul of synthesis. Relieved of all responsibility to the factual world, they function better on the plane of deliberate fantasy. Where, in the "live action" picture, realism is external and fantasy internal, cartoons usually reverse the process. They rely on the aspect of the impossible to convey the truth.

In practice, this means that stylization compels a swifter pace, a more compact exposition, a sharper characterization. Where, on the live screen, the action can relax in a series of sentimental scenes—accompanied by a lush recitative on the cello D-strings—the cartoon must maintain its headlong pace or forfeit interest. The live screen can indulge in a sixty-second close-up of Greer Garson to the sound of juicily modulated passages; but Donald Duck cannot afford this amiable luxury. He must move and the music must move with him, or—in the cant of the trade—"lay an egg."



Where the live screen partakes almost exactly of the nature of opera, the animated screen is closer to the ballet or the puppet show. Movement, fantasy, and the truth of laughter are the essentials of its life.

This is not to discount the cartoon facility for poetic moments. But they belong more to the poetry of Scaramouche and Columbine, and less to that of Hamlet.

These considerations are always in the mind of the composer in a cartoon picture. He must partake of the satiric and humorous quality of the animator. He must have a gift for just exaggeration, match the license of the



The mighty little Russian hunter, Peter, tries to get his gun back from sleeping grandpapa so he can hunt the wolf in Prokofieff's "Peter and the Wolf" sequence from Walt Disney's musical comedy feature "Make Mine Music," an RKO Radio release.

draftsman in his melodic line, adopt the vivid palette of the animation to his orchestral color. His moments of contemplation and serenity occur, of course, but they never approach in detachment or freedom those of his live-action colleague.

These requirements impose themselves on the character of his music. It becomes more precise, more condensed, often even to the point of mechanism. Where synchronization of music and action are only occasional and incidental to live pictures, synchronization is almost a rule of life with animation composers.

Technically, this is accomplished by a system which implies in the musician a mathematical accomplishment not generally taught in conservatories: the ability to correlate the arithmetical facts that 90 feet of film run off in 60 seconds, that there are 24 frames per second and 16 per foot, with four sprocket holes to the second. This enables him to synchronize to 1/24th of a second—always in theory, and usually in practice. He must learn to eschew easy-going, protean measures of pace like "adagio" and "allegro," and depend entirely on the number of frames that pass the projector in a given second.

He must be familiar and adept with exotic tone-colors and recognize neither sanctities nor boundaries in his invention of new ones. It is usually taken for granted, likewise, that he is able to carry out all the routine chores of composition.

4

A typical problem may illustrate this general state-Visualize a not-unlikely scene where Donald Duck walks across the screen, hippity-hop, snapping his fingers. The tempo is 3/12, that is, there are three beats of 12 frames to the bar which means metronomically three counts of 120, since there are 24 frames per second. Donald puts a foot down on the 7th, the 16th, the 25th and 34th frames and snaps a finger at the 4th, 19th, and 31st. This argues several bars of sixteenth-notes in which the accents are strongly syncopated. The composer must therefore adjust his melodic line, his accents and his harmonization to fit the case—and perhaps be called on after the 34th note to launch on a tempo of 2/18s, 3/9s, or what-have-you, and still create the impression that the music is flowing on merrily and naturally! This demands technical versatility and creative elasticity. There is no opportunity for a casually placed chord for French horns or a vague tremolo for muted violins, beginning and ending virtually at will and meaning nothing in particular. Everything is drawn with precision and with a hair line, acutely assigned to a specific effect.

Given the inherent talents for humor and caricature, a facility for contrast and technical fluency, this is not as hard as it seems at first glance. It is a matter of professional deftness.

But there is another requirement that is becoming more pressing and which is evident in many of Walt Disney's more serious longer pictures. This is a feeling for tenderness, a wistful if transitory sentiment that is all the more persuasive because it comes as a relief from humor. In Pinnochio, Bambi, and Dumbo, this quality was prominent.

Mention must also be made of "pre-scored" music for cartoon, that is, music which already exists and to which HERE is discussed an area of the film art, which provides a field for unpredictable development in audiovisual education—the animated films. Not only is the article interesting in its own right as a presentation of more or less technical information in concise and non-technical fashion, but the author himself serves as an illuminating commentary on one of the factors which contributes to the musical and educational potentialities of the "Cinderella of the Cinema."

Mr. Rodriguez is well known as a member of the staff of Walt Disney Productions. His career in music hardly needs mention; soloist, conductor, composer, author, critic, annotator, radio commentator—with a background including study with Leschetizky in Vienna and Pugno in Paris—he brings to the film studios the musical perception, skill and understanding which are exemplified in his music and attested in his brief article. The deduction is obvious, particularly when it is understood that movie makers seem disposed to enlist the collaboration of school music teachers, with educational objectives in mind.

A sentence from a letter written by Mr. Rodriguez to the chairman of the MENC Committee on Film Music provides a pertinent closing for this editorial short: "Here is the little article; it is intentionally compact, my feeling being that music educators are as fully able to read between the lines of Rodriguez as between the treble and bass staffs."

Or perhaps this introspective bit from the same letter would be preferred by the author, since he is being quoted without permission:

"My withdrawal from professional practice is explained by the fact that living by one's wits is easier and more sumptuous than living by one's art— and one can have more leisure and ardor to love one's art when a less lovable activity can foot the bill."

animation is fitted. Fantasia was of course the most ambitious essay in that method. The release of Make Mine Music will furnish fresh material for discussion of the cartoon's powers in animating to music, and, particularly in a section of that feature adapted from Prokofieff's Peter and the Wolf, demonstrate the adjustments imposed on a piece of program music — even with its existing narration—by the animated screen.



No account of the cartoon and its relation to music is quite adequate if its tremendous potentialities as a teaching instrument are not mentioned. This is particularly true in the case of music education. The animated picture is admirably adapted to expository tasks. Nothing is hidden to its eye. The growth of continents, the habits of the streptococcus, the behavior of wind streams or the diastolic beat of the heart can be described, shown, demonstrated and explained easily and vividly. What this means in terms of introducing people to the mysteries of the harmonic series, the structure of sonata form, the subtle action of the violin bow and the social function of music, can be readily imagined. More so since not only a visual but an aural instrument is there to do it, an instrument that knows no limitations and waits only to be better known and better used.

This is the second article supplied by the Film Music Division of the MENC Committee on Audio-Visual Aids, Helen C. Dill, Los Angeles, chairman. (Chairmen of the Radio and the Records and Recording Equipment divisions, respectively, are Osbourne McConathy, Glen Ridge, N. J., and D. Sterling Wheelwright, Palo Alto, California. Hazel B. Nohavec, Cleveland, Ohio, is coordinating chairman of the Committee.)

Basing Theory on Living

Music

WENDELL OTEY

A Suggestion That Theory Courses Be Reconciled with Educational Goals

THE STUDY of theory has always been taken for granted as a necessary part of music education, but little effort has been made to establish its relation to music the art product—a fact so disturbing to some students that they question the value of giving any time at all to theoretical studies.

This confusion seems to be created by exposing the student to theory before he has had a convincing emotional experience with music as an art, or at least with the type of music which the theory purports to explain. Historical evidence shows that men create artistic things before they feel the need of a theory which explains them. Actually the theory of an art does not seem an aesthetic necessity, but the rational element in man is so irrepressible a part of him that he has always enjoyed theorizing on his own creations. This is equivalent to saying that he is anxious to stamp with his verbal approval any enjoyable artistic experience, even though such experience justifies itself for aesthetic reasons alone.

Every art creation thus has a possible theory or verbal explanation. If the student does not respond to the appeal of an art work, the explanation itself does not create a response; but if he experiences a pleasurable response to the work as an entirety, a carefully worked out theory may interest and instruct him by making obvious what was at first only subconsciously perceived.

Since every music curriculum deals with a certain nucleus of compositions, and since every art product precedes its theory, it seems logical that music educators in high schools, conservatories, colleges, and universities should first provide a minimum list of music which each classification of student must experience and assimilate, then plan a theory curriculum which provides adequate explanations of the constructional techniques involved in these pieces (which may range from simple unaccompanied folk songs to complicated modern instrumental composition). The theory teacher must assure himself that the student has had a thorough listening, singing, or playing acquaintance with this list before the theory is discussed. This is a key point and represents a situation very difficult to achieve with school curricula and hour schedules set up as they are now, but it is absolutely basic in establishing any defensible value in the theory

The most troublesome problem for the theory teacher is the assembling of a class with some congruity of musical experience. While in ordinary living a person con-

tacts various types of music in a miscellaneous fashion and with no particular aim, there is in schools always some goal in view which implies thorough coverage of definite areas of music composition. The educational purpose dictates this "acquaintance-repertoire" and the theory course should attempt to establish a clear understanding of these pieces. Music educators who sidestep this matter of defining a repertoire basic to their educational purpose are, thus, avoiding a primary responsibility. If a theory class cannot be assembled which possesses an aesthetic experience with the required group of compositions or its equivalent, then the class should devote its time to establishing an acquaintance with this music. Otherwise it would be educationally more sound to ascertain the common ground of musical experience of the class, and teach a theory which explains that.

When theory texts quote excerpts from art works, there is no doubt as to what music the theory is attempting to explain, and immediate reference can be made to the entire piece, so that the artistic need which gave rise to any particular technique can be felt with its original urgency. A most puzzling thing to students, however, is the text that devotes large sections to rules, prescriptions, and formulae that do not presumably explain any music, a situation responsible not only for bewilderment but actual hostility toward theory as a rewarding branch of inquiry. This trouble can be eliminated by (1) defining the basic repertoire, (2) providing experience in it, and (3) basing theory on it. This puts the responsibility squarely on the music educators, who should agree among themselves as to the proper content of these repertoires for the various curricula. Both the theory teacher and the student, then, can see clearly the types of music to which their theorizings are to be pertinent.

This is not, however, the situation today. Although thousands of academic exercises are conscientiously devised and painstakingly solved, few teachers and almost no pupils enjoy the feeling that their labors bear any relation to the pleasures of experiencing real music. Even teachers who know better find it difficult to spend their energies otherwise than in justifying the methods of the textbooks, when they should be sharing enjoyable art works with the student and theorizing immediately from them.

An example of present-day faultiness in theory teaching on the college level is use of a text preoccupied with the vocal techniques of a century ago, whereas the typical student has an instrumental background as a player and is acquainted principally with modern commercial writing. New texts covering a much wider stylistic range are needed, but the average student must, for both cultural and professional reasons, know many more styles and periods than he now does. Another fault is instruction dealing largely with notational difficulties,

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whereas opportunity to hear, play, and sing theoretical items is basic to their understanding and absorption.

Furthermore, if it were understood in advance that theory explains pieces rather than creates them, squabbles on consecutive fifths, augmented seconds, crossed voices, false relations, and sonata form would seem insignificant to both teacher and student. In fact, both should accustom themselves to discussing any music (including theory exercises) from the aesthetic standpoint rather than from that of academic rule adherence. If, in such discussion, certain generalities seem obvious, these can be cheerfully accepted as "rules," since there often seems to be an artistic necessity for these techniques. No one technique is universally useful, however, and an observation as to its limitations is as desirable as knowledge of its usefulness. A wide acquaintance with all sorts of actual music provides the best basis for developing keen artistic judgment, and theory exercises should be problems based on compositional techniques that have already appealed to the student's aesthetic sensibilities; for if any art work is acceptable,

it must possess a theory that is likewise acceptable.

If each of the many types of music curricula postulates its own basic repertoire, there must be as many theory texts as repertoires. The liberal arts student, the highschool instrumentalist, the artist piano pupil in a conservatory, the potential kindergarten-primary teacher, the secondary school music major, the recreation specialist, and the candidate for the general elementary teaching credential are examples of students whose acquaintance-repertoires should vary widely. The theory courses suited to the needs of each of these students must vary in the same degree. Since the basic repertoire idea has not been formally recognized by most music faculties, there are no texts available to meet these requirements; and since repertoires will vary with changing educational needs, theoretical material will need constant revision. The implication is that useful theory classes will be taught by instructors enterprising enough to organize their own material. This is a severe challenge, but it can be met by overcoming the inertia initial to undertaking any good work.



ADVISORY COUNCIL ON MUSIC EDUCATION IN THE LATIN AMERICAN REPUBLICS

Significant in the over-all program of the recent MENC Biennial Convention were the daily meetings of the Advisory Council on Music Education in the Latin American Republics (see pages 9-10). Eighteen members of the committee, representing eight Latin American Republics, were present. Seated, left to right: Ishmael Mendez-Zabadua, Guatemala; Alba Martinez-Prado, Montevideo, Uruguay; Juan Plaza, Caracas, Venezuela; Mrs. John C. Kendel; Brunilda Cartes, Santiago, Chile; John C. Kendel, president of the MENC; Vanett Lawler, associate executive secretary of the MENC, and music education consultant of the Pan American Union; Juan Orrego, Santiago, Chile; Maria de Chrestia, Buenos Aires, Argentina; Catalina Spinetto, Valparaiso, Chile; Jose Brandao, Rio de Janeiro, Brazil. Standing, left to right: Margarita Menendez, Havana, Cuba; Gilbert Chase, supervisor of music, NBC University of the Air; C. V. Buttelman, executive secretary of the MENC; Bettina Rivero, Montevideo, Uruguay; Angel Sauce, Caracas, Venezuela; Alberto E. Ginastera, Buenos Aires, Argentina; Adriana Bermann, Buenos Aires, Argentina; Charles Seeger, chief of the Music Division, Pan American Union; Mrs. Angel Sauce, Caracas, Venezuela; Humberto Pacas, San Salvador, El Salvador; Antonio J. Estevez, Caracas, Venezuela; Mrs. Alberto E. Ginastera, Buenos Aires, Argentina.

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A Scientific Invitation to Music

MAURICE M. GREENE

Reporting a Four-Year Experience in Correlation

AN INFORMAL DISCUSSION on relating music to sound resulted in an experiment: The director of music was asked to spend a class session with a ninth-grade science class on the subject which heads this article. The effect was startling! The girls and boys asked that the "invitation" be extended to several sessions.

The musical illustrations, using instruments and sound pictures, seemed to spur and retain the interest of the science students. The text unit on sound did not vary from any other unit in a junior high school standard textbook. The result was that all ninth-grade teachers of the college division entreated the writer to explain sound to their classes. This gave way to a special course approved unanimously by the Science Department. The course dealt not only with the scientific aspects of physiology, acoustics, color and timbre, with an analysis of their theories, but associated the same with practical applications to vocal and instrumental music.

Some music educators, viewing this association with science, may look upon the author as an experimenter who wishes to expound individual theories on sound and acoustics which should have been already digested in the classroom. But the results speak for themselves. In considering such a program, some very pertinent questions arise. Would such an undertaking mean too much preparation on the part of the music director? Would the intervention rob the science class of time needed for other units? Doesn't the science teacher know enough about sound and acoustics to stimulate the musical and scientific interests of the students?

Any adventure in correlation demands much preparation, patience, and time on the teacher's part. The time allotted to this correlated unit has been the usual amount given to any other unit in the science program; from two to three weeks with four forty-minute periods each week. The progress of science carries the science teacher into a field formerly regarded as belonging to the specialist of music, art or history. It also tends to carry teachers of the latter subjects into a region formerly regarded as belonging to the science specialist. From reliable statistics it is evident that the majority of science teachers have learned science without special emphasis upon music. The music specialist can make himself particularly proficient in correlating all phases of music and science.

The subject matter must necessarily be understood by adolescents of junior high school age. Units which are

projected into their study plans must be both selective and comprehensive lest they be robbed of their *interest*. This is a major factor. The writer found that *simplicity*, as in all junior high school subjects, is the keynote in the presentation of technical data. Whenever possible, technical words were eliminated. The important terms were simplified or carefully explained.

Let us note some of the responses to a questionnaire sent out by Chester R. Duncan1 to forty-five school systems that were interested in developing an integrative program with music. Replying to the question, "At what educational levels is the integrative program being developed?" five stated elementary; three, junior high school level; three were in four-year high schools, and eight stated that they were developing the program at all levels. In reply to the question, "What fields or subjects are being unified or integrated?" ten stated that only English and Social Studies were being unified. Three were combining English, Social Science, Mathematics; four were combining English, Social Science, Music and Art; five stated that all subjects were being fused or integrated. Not one school specifically combined Science with Music.

While many of our teachers provide themselves with the necessary teaching techniques to formulate and direct learning, they are still confronted with the problem of assimilating allied material in such a manner as to make their subject interesting to the adolescent. *Ingenuity* in teaching can find its place under any problematical con-

¹Chester R. Duncan, "Music In an Integrative Program," MENC Yearbook, 1938. pp. 359-364.

A Discussion of Resonance and the Law of Length in the Washington Junior High School, New Britain, Connecticut.





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An attractive operetta with two-part choral work. The characters chiefly are sea-people, including the Mermaids and Merboys who make up the ensemble. Of the ten special roles, three are purely speaking parts. The meeting of the sea-people with some land-children affords opportunity for interesting dialog, while the music is well devised for school uses. But one scene, that of a rocky shore, is required.

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Text and Lyrics by ELSIE C. BAKER Music by RICHARD KOUNTZ

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dition. Mursell and Glenn² define their ideal teacher as "... one who so clearly understands the mental processes he aims to guide and control that he can adapt his teaching techniques, often on the spur of the moment, to the particular human problem confronting him, and perhaps even invent new techniques there and then."

The correlation of music and science in the junior high school does not in any way intend to supplant such development in the high school, but rather to orient the junior high school pupils with scientific theories which can be elaborated upon in the high school. While a pupil's musical career can not be predicted in junior high school, an early affiliation of science with music may have many advantages. As James L. Mursell^a states: "Music has natural and ready affiliations with science, though they are not very often capitalized. . . . There is not the least reason why such contacts with science cannot be mediated to the pupil at the junior high school level, or even below it; for to speak with a frankness perhaps slightly brutal, much of the acoustics presented to advanced musicians in conservatory courses is not advanced beyond the capacity of the average high school student, and could have been mastered in secondary school, greatly to the advantage and educational advancement, both of music and science."

Except for the foregoing suggestions of Mr. Mursell, the writer has been able to locate only one recorded instance of the correlation of music with science in the junior high school. In Anderson, Indiana, Ruth Hill made an effort to include some science in her music program. Those students who selected the scientific aspect of music were taught the production of sound by dismantling musical instruments, constructing radios and studying air pressure and intricacies of organ stops. According to Miss Hill, this resulted in a renewed interest in music, and an increased enrollment in the scientific

class. This was only a beginning, but definitely a step in the right direction. If such a limited correlation resulted in improved interest in music, what would a complete correlation achieve?

Outstanding results which we achieved in our four years of correlating music and science included the following:

(1) The students have learned to apply their scientific knowledge constructively and practically to the presentation of their musical programs in the auditorium. They use their newly acquired knowledge in solving the acoustical problems of choral and instrumental music; they can make proper adjustments in the speaking as well as the singing voice.

(2) This course has met education's urgent desire for clear, constructive thinking. This was indicated by the questions which were presented in the class discussions and by the individual but critical thinking which was exposed in the subjective answers of the final examination papers. Without this correlation, preparation for examinations and diploma requirements required merely memorization of facts.

(3) There is a rejuvenated interest in music. It has given music an equal footing with other subjects of the curriculum. It has advanced the interests of music to students who have heretofore mildly received it. It has brought music and science to the minds of many students who would not otherwise be affected by it.

(4) It has oriented the potential music students with the scientific foundation which will obviously help them advance more readily, should they decide upon music as a career.

(5) The correlative study demonstrated that this scientific approach fosters an appreciation for music because it does not necessarily require the mastery of the voice or an instrument.

Today we are living in an age of Science. With the advent of radar and atomic energy; with frequency modulation, television and electronics already established as a criterion for future developments, all of us naturally want to know more about those things which will improve our postwar mode of life. After high school years few people will attempt to materially increase their knowledge of science and its application to music. Consequently, the scientific approach to music ought to become an integral part of our present junior high school curriculum. This will make the future patrons aware of that "stuff" which tends to make the musical works go round.

² Mursell, Human Values in Music Education, p. 124.



BOARD OF CONTROL, NATIONAL SCHOOL BAND, ORCHESTRA AND VOCAL ASSOCIATIONS, IN JOINT SESSION WITH MENC STATE REPRESENTATIVES ASSEMBLY, CLEVELAND, OHIO, MARCH 28, 1946. (See pages 62 and 63.)

² Mursell & Glenn, Psychology of School Music Teaching, p. 3.

Music Education in the U.S.S.R.

This account of music education in the USSR was provided by the Soviet Embassy in Washington, D. C. The original manuscript was in the Russian language and the Journal is indebted to Miss Mary Milovich, a student at San Francisco State College, for the translation.

The purpose of music education in the USSR is (1) to prepare a new cadre of musicians, and (2) to help the development of musical culture in the USSR. These two problems must be solved by the network of music schools—seven- and ten-grade schools for children, high schools, and conservatories. The whole system of music schools is administered by the Board of Education under the Committee of Art and Music, which is part of the framework of the Soviet People's Commission in Moscow. The largest music schools, such as the conservatories of Moscow or Leningrad, are administered by the Central Board of Education itself, but the provincial music schools are under the administration of provincial Boards of Education. (For example, Lithuanian music education would be under the administration of the Lithuanian Board of Education, and so on.)

The system of music education in the USSR is very democratic: it gives to all classes the possibility of acquiring some musical culture. The low tuition fee is, of course, a very important factor. What used to be an expensive pleasure of the privileged class is now just a part of the culture of any average Soviet family. All children have some amount of musical training, but the music schools are full of children thirsty for music and eager to get some kind of musical schooling. There is a growing demand for such instruments as piano and violin. This change in the system of music education in the USSR was one of the aims of Stalin's five-year planning.

Children's Seven-Year School

The children's seven-year school is the first step in the music system, the fundamental purpose being to give the children basic musical understanding. Children entering the school have to get used to musical culture, learning the basics of musical speech by getting acquainted with musical literature, and learning to play the piano, violin, or any other instrument. The school has to develop in the children a love for music, and teach them to understand and appreciate musical culture.

While its purpose is not for children to become professionals, this seven-year school assures the more talented an opportunity to go to a more specialized school. To enter such a school it is necessary to pass not less than six classes in the first school. The educative plan in the seven-year school includes the following specializations: vocal classes, orchestral classes, and the piano for all, musical exercises, elementary theory, and

the learning of musical literature. In their specialties, the children can learn in the seven-year school how to play an instrument—piano, violin, viola, cello, bass, harp (not in many schools), flute, oboe, clarinet, and the more popular or folk instruments.

In many of these schools there are general music courses where adults and children who would like to learn music in their spare time are admitted. Besides teaching the children to play instruments and gain general knowledge, those who are very talented are chosen to continue their education in the next school.

The fee of the school is from ten to a hundred rubles per month, depending upon the wages, and the number of people in the family. The children of war veterans have a special privilege—they either pay less or do not pay at all.

In the USSR, at present, there are 326 seven-year schools with a total of 75,038 persons enrolled.

Ten-Year Music School

The children's ten-year music school exists in almost every conservatory in the Soviet Union. They are professional schools, and their purpose is to give, in a pleasant way, special musical and historical theory, and general discipline to the group of students. Children admitted are about seven or eight years old, and possess outstanding talent. Children of six years are also taken, but are placed in a preparatory school department where after one or two years they may enter the ten-year school. After that, they either go to the first class if they are excellent in their studies or they may go to the seven-year school.

The ten-year school plan, according to specialties—music theory, and history—depends upon the amount and variety going into the discipline, also the number of hours spent. Classes are kept small in size as the school must guarantee excellent preparation to the young musicians. The students make concert appearances in schools, and at private concerts which are organized and arranged through the school year. General education in these schools emphasizes humanistic studies.

The educative plan of the schools:

- (1) Specialization is possible in every field except the voice and some wind instruments; for example, the piccolo and the trombone.
 - (2) Study of string instruments.
 - (3) Orchestration.
 - (4) Chorus.
 - (5) Piano for non-pianists.
 - (6) Exercises.
 - (7) Elementary music theory.
 - (8) Harmony.
 - (9) Analysis of musical form.
 - (10) Care of instruments.
 - (11) Knowledge of musical literature.
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As the company withdraws to dance, Alfredo pleads his devotion (Un di felice—O happy day, pps. 6, 7.)



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Music High School

The music high school gives the worker with a medium musical education the preparation for further study as a professional musician. The branches of the school are: piano, vocal, string instruments and popular instruments (such as balalaika), wind instruments, and instrumental and vocal conducting.

Besides the studies already mentioned, teaching experience is also included. The purpose is to give the students practical experience necessary for the work they will do when they graduate from the music school. The practice teaching is under the supervision of experienced teachers.

The music high school prepares:

(1) Teachers for seven-grade music schools of piano, string instruments, wind instruments, folk instruments, singing, elementary theory of music.

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The school admits citizens of the USSR, aged fifteen to thirty years. For the vocal department the age is from eighteen years. These students must have highschool education and musical talent proved by examination. The course is four years long.

To the sections-vocal, wind instruments, percussion and popular instruments—a special course may be added, if the student has enough talent but cannot otherwise qualify as a student.

Students who are in colleges may enter the conservatory at the end of three years. The cost is two hundred rubles per year. Veterans do not pay. All those who are successful receive from the government eighty to one hundred forty rubles per month, depending upon the course taken.

Music high schools in the Soviet Republics number 93, with 11,552 students enrolled.

Conservatories

The conservatory is the highest music school and must prepare well-educated artists and specialists in theory and history of music who are at the same time wellqualified pedagogues.

This is the main aim of the conservatory. The other problems are: the continuation of research work and the creation of new textbooks.

The conservatory is a five-year school. The plans of study are approved by the Special Committee for High Education in the Central Board of Education at the Soviet of People's Commissars in Moscow.

To assure the high quality of teaching in conservatories the following plan was approved:

(1) Individual lessons (professor or his assistant takes care of one student at a time). These are for students from the first to the third years in ordinary musical instruments, singing, composition or conducting. Individual supervision for older students doing research work in theory and history of music is also provided.

(2) Lectures.

(3) Group work in harmony, analysis of musical forms and some other musical discipline.

(4) Performing for the public and practicing teaching.

The offerings are outlined in the accompanying table. The course costs five hundred rubles per year. Excellent students who cannot afford the fee and war invalids do not have to pay.

All successful students receive from one hundred forty to two hundred ten rubles per month depending on the course. The best students get, in the name of Comrade Stalin, seven hundred rubles per month.

Conservatories in Moscow, Leningrad, Kiev, Teilosh, and Sourdlovsh have Institutes of "Aspirants." Their task is to prepare future professors of conservatories in all musical and theoretical disciplines.

"Aspirants" are to be prepared for teaching and are supposed to continue in research work.

There are twenty-one conservatories in the various republics, with 3,845 students.

USSR MUSIC CONSERVATORY OFFERINGS

Departments	Specialization	Qualification	Activities After Graduation
PIANO-ORGAN	Piano	Pianist-soloist	Performing in concerts, sold or ensemble; teaching of special piano course in music high school; teaching of methods of piano teaching in music high school; work in opera and studio.
	Piano-organ	Pianist-organist	Above, plus organ (performing and teaching).
ORCHESTRA	String instrument— orchestra—wind instrument	Soloist in orchestra	Performing in orchestra, solo and ensemble; teaching in music high school.
VOCAL	Singing	Soloist-singer	Opera and solo singing per- formance; teaching in music high school.
CHORUS CONDUCTING		Conductor	Conducting of a chorus; teaching in music high school.
THEORY— COMPOSITION	Composition	Composer	Composing of music; teaching in music high school.
	Theory and history of music	Theoriticium Historian of music	Teaching in music high school; editing work in musical editions; lecturing with concerts.
	Conducting of symphony	Conductor	Conducting of symphony orchestra.

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Note: The figures in the four columns (conservatories, music schools, 10-ar schools) indicate number of schools and total number of students enro the respective types of schools in the various Republics.

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PERHAPS A FEW EDUCATORS are still alive who do not believe in publicity or "advertising." In this modern age, merit alone will not always win. The man who authored that sentiment about the world stampeding to your doorway if you could "build a better mouse-trap" was indulging in the poetic phantasy of a day that is gone, if indeed it ever dawned.

The great trouble with us is that we do not let the public know what we are trying to do; but in attempting to acquaint the lay public with our program, we sometimes take too much for granted. Give the public enough to make them think—favorably—of our efforts, but do not assume that very many people are interested in education, as such. And do not take it for granted that the reading public or editors regard the things you and your pupils do as news just because you, the pupils and parents are pleased with the achievements. Just to "give a program" is not news.

The most exciting thing about music education is not the giving of concerts, organizing of festivals, nor participating in contests. These events are routine affairs in our communities. To the press they are about as breathtaking as going to breakfast or attending church. Let every program contain a number or feature of special interest. It may be the premiere of a new composition, or an example of correlation of music with art, literature, drama, speech, history, geography, or even war. The printed program in the paper looks uninteresting to the average reader unless it gives promise of something unusual, aside from the excellence of the performance.

One of the first essentials in a good public relations program is to develop a friendly interest with the editors and reporters—and this interest should not be just a one-way affair. The newspapers can receive benefits as well as give them as a result of such relationships.

Most newspaper reporters and magazine feature writers have a personal background for that about which they write, whether it be sports, society, or crime—but if items are to be written about music education, music educators must learn to write them.

Large school systems and institutions have publicity or press relations departments. Every small school should have one person whose duty it is to see that information concerning various activities reaches the press. Such information should be written in newspaper style, and should be given to the editor exactly as it is to appear in print. Publishers do not have time to rewrite items and articles, correct mistakes in punctuation and spelling, decipher longhand scrawl, nor hunt for details to piece out missing or incomplete information.

Preparing News Stories

When you go about writing for publication, first of all put yourself in the editor's place. Ask yourself, "How would the editor prepare this article to interest the average reader?" Do not waste time trying to persuade other music lovers that music is worth while; write for the common man as well as for the cultured elite. And do not assume that your article will be completely rewritten in the publishing office. Editors rewrite items only through compulsion.

Most articles received by editors are too long. The popular journalistic trend is for shorter articles, as well



A GOOD PICTURE



NOT SO GOOD (See page 39)

FI'ed Wall'ing choral arrangements

Members of our WORDS AND MUSIC LIBRARY ASSOCIATES plan—a plan that is receiving a splendid nation-wide response—have recently been sent the following new Fred Waring choral arrangements without charge. As a part of the service provided by the plan they will receive all new publications as soon as they are issued.

ALL THE THINGS YOU ARE (S.A.T.B.)—a Roy Ringwald arrangement of this famous Jerome Kern song.

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COMIN' THROUGH THE RYE (Mixed Chorus)—Harry Simeone's RHYTHM-ANTIC arrangement of an old song, the first in a new series of RHYTHM-ANTIC arrangements in which old favorites are given modern rhythmic treatment.

WERE YOU THERE? (S.S.A.)—a Ringwald arrangement of a much-loved spiritual.

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD (S.A.T.B.)—a great spiritual, arranged by Ringwald.

If you do not have information concerning WORDS AND MUSIC LIBRARY ASSOCIATES write for a brochure which describes the plan.

WORDS and MUSIC, Inc.

PURISHER

1697 BROADWAY, NEW YORK, N.Y.

as bigger and better pictures. Many of us in the music education field have carried with us from school days the habit of being too verbose when writing for publication. A single typewritten page, double spaced, with ample margins for the editor's marks, makes a very acceptable item for the local paper, so far as space is concerned. More than a page is questionable; two pages look long, and call for the automatic operation of the editorial blue pencil. An honest man was once taken to task for the great length of his articles. His excuse was, "I do not have time to write short articles." However, it is better to spend time making an article short than to have it remain unpublished or unread. Edward Bailey Birge, for many years chairman of the Editorial Board of the Jour-NAL, acquired a form of wording, from frequent repetition, to return with manuscripts: "This is a fine article, but much too long. Write out your ideas in telegraphic style, as though you were paying five cents a word—then expand just enough to make good English."

While teacher-training institutions are beginning to adopt the fashion of including everything from biology to Egyptology in a music education course, why not stretch a point further, and include a two-hour course in writing for publication? Or, if you are too busy to seek out a course in journalism next summer, let us offer a few practical suggestions.

(1) Copy should be typewritten, double or triple spaced (never single spaced), on white paper, size 8½x11 inches. Use one side of paper only.

(2) Copy should be in good English, ready to turn over to the typesetter without rewriting or excessive editing.

(3) Copy should begin half way down the first page. At the top should appear the name of the writer, the school, and the date on which the story is released for publication, if it is a "dated" item.

(4) Except for the top half of the first page, leave 1½-inch margins at top and left of each page, and 1-inch margins at right and bottom.

(5) The title and page number should appear on each page, with an "end" mark at the conclusion.

(6) Finish each paragraph on one page without carrying over to the next, even though space is left blank.

(7) Keep a duplicate copy of each story you send out. This is for file purposes, and for checking what you have previously written when you prepare the next story. Carbon file copies are handy in numerous ways—and usually needed most when you don't have them!

(8) Send special stories to each paper, if you have more than one newspaper. When supplying the same copy to more than one paper, see that *all* papers in the community have the same release at the same time—and make it clear to all that the release is general, not exclusive.

(9) Be definite and accurate about dates, hours, places, persons, titles and composers, etc. Use the dictionary and musical reference works freely, so that you know your copy is right before you submit it. Get yourself a reputation with your editors for "knowing your stuff" in the field of music, but don't try to show off by using words or expressions that are unnecessarily technical or "ivory tower" when simple English will do.

(10) Seek help from the brothers and sisters of the faculty who specialize in writing and language uses. You can get a lot of help—and perhaps give help to them. Some of the best articles in the JOURNAL in recent years were prepared by music educators with the cooperation of English, Composition, Dramatic or Journalism Department heads and teachers.

About Pictures

Believing that pictures speak louder than words, the Music Educators National Conference Committee on Press and Publicity Relations has instituted a national search for the best pictures illustrative of "Music Education in Action." At present, the demand for good





A picture should attract and hold attention, and should "tell the story" without the aid of very much explanatory reading matter. How would you rate the three examples on this page? (See next page.)

photographs of music groups exceeds the supply. Publishers appeal to the Conference office for such pictures, only to be told, all too frequently, that they are not available. There are *scores* of pictures—prim, stilted poses, one much the same as the others—but very few photographs with pictorial value.

Members are, therefore, urged to send in original and interesting photos of groups, activities or scenes. Shots of small ensembles are in greatest demand. They have the further advantage of representing a significant trend in modern music education. Pictures of bands, orchestras and choruses may be used occasionally, but photographing them for magazine or newsprint reproduction involves difficulties.

The best photographs received are to be used in the Journal, or passed on to prominent national pictorial magazines, state papers and newspaper syndicates, together with brief stories telling the millions the progress of music education. Pictures should be photographically excellent, pictorially pleasing, and illustrative of a phase





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1st Prize—New Sousaphone, 4-octave Marimba, or Bass Clarinet

GRADE SCHOOL - DUET

1st Prize — Double French Horn, String Bass, or Oboe

GRADE SCHOOL - TRIO

1st Prize—Concert Marimba or Pedal

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1st Prize—New Sousaphone, 4-octave Marimba, or Bass Clarinet

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of music education appealing to the public. Originality and novelty will help. Unusual angle and "trick" shots may prove more acceptable than conventional poses.

The photographs reproduced with this article illustrate some of the points we have been discussing. Each of the two ensemble pictures on page 35 "tells a story," but one of them demands attention because of the action depicted and its greater pictorial interest, obtained through good grouping and the elimination of unattractive background. One of the three pictures on page 37 tells no specific story at all; it could accompany an item about any type of activity involving the seven attractive school girls. The second picture does tell a story, but lacks photographic interest, while the third picture on the page not only tells its story, but commands attention because of care taken in posing and the unusual camera angle. The engraving at the bottom of this page, a section of a larger photograph, shows results of special treatment by the engraver's artist through painting out background and outlining the figures.

If you have not made a study of photography perhaps these suggestions will help.

(1) Arrange groups attractively. Avoid straight lines and right angles. The finished picture should reveal an over-all design or pattern. Bands and orchestras need not pose in exact playing formation.

(2) Let the background be a plain, heavy curtain, neutral surface, arched doorway, cathedral window, stairway, painting, or a complete black-out—or a black curtain, or darkness in a large room. A desirable background may be projected on the back of a transparent screen with a slide, while the characters are posed and photographed in front of this screen. Undesirable or distracting backgrounds may be painted out with an air-brush, but this is a job for the engraver's artist. It is better to secure an attractive setting for your picture to begin with.

(3) Arrange large groups in wide, curving rows, close together. Omit racks and music. Let each row stand or sit on a level at least nine inches higher than the row immediately in front. Bring back rows up as close as possible.

(4) The camera should be placed considerably higher than the faces of those in the highest row—the higher the better, if a "drop front" camera is available.

(5) Place the camera off center. Do not expose "head on."

(6) Make "half length" pictures of small ensembles. Legs and feet waste space—and are seldom "pictorial."

(7) Groups should be uniformed, robed, costumed, or appropriately dressed. Do not pose in "school clothes," except when making an informal type of picture, where miscellaneous garb is in keeping. Even then, watch out for exposure of the odd pair of white sox, or the queer-looking sweater or shirt which is best placed in a concealed spot in the back row.

(8) Make pictures indoors, whenever feasible, with carefully arranged artificial lighting. Outdoor lighting makes deep shadows and distorts features. Flashbulbs make pictures "flat." The best

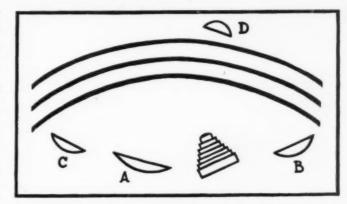


Diagram Showing Placing of Lights and Camera for a Group Photograph.

lighting is secured by using three or four clusters of photoflood bulbs or varying degrees of brightness. If the camera is a little to the right of center the strongest light should be a little left of center. (A in the diagram). To the right of the camera is a weaker light (B). At the extreme left is a still smaller light (C). At the back of the group and high out of camera range may be placed a single bulb (D). Let the group hold a chord "diminuendo" while the picture is being exposed. In the photographing of a small group (ensemble or quartet) it is sometimes effective to train a small spotlight on each face and/or instrument, leaving the rest of the picture in a lower tone.

(9) Pictures should be unmounted black and white gloss prints, 8x10 inches or larger, with brief but full information concerning the group, and the name, address and position of sender typed and tipped with paste on the back. Do not write on the back of photographs, lest the marks show through on the glossy surface. Always attach typed caption or information slips with light library paste.

(10) Employ an expert photographer. Take plenty of time with details. Good pictures are great morale builders. They are valuable to your own organization, school and community. They represent a neglected phase of modern music education and promotion.

Many of us feel that we are doing all that we can, and that proper attention to publicity and press relations is an added burden that should be carried by someone else. It is a part of our responsibility to "tell the world" what we are trying to do. We should study the art of picture taking and the science of journalism. We ourselves should contribute usable pictures, items and articles to the local press, newspaper syndicates, our state papers, the Journal, and the popular national publications. Let us not hide our light under a bushel.

[This article is submitted on behalf of the MENC Committee on Music Education Press and Publicity Relations, of which the author is general chairman. Appreciation is expressed on behalf of the Committee and the JOURNAL for permission to use the pictures published with this article as "examples" in illustration of certain of the items covered pertaining to photographing of music groups.]



Professional and Business Interests Are Mutual

All music educators, and all members of the music trades and industries will be interested in these excerpts from the contribution of the Committees on Professional and Trade Relationships to the second volume of Curriculum Committee Reports, recently published.*

The report of the MENC 1944 Committee on Professional and Trade Relations charted the way for a study of the relations between the music teacher and the music dealer, publisher, or manufacturer of music equipment in the following statement:

There is no committee in the Conference that has greater possibilities of promoting the interest of those mutually concerned than the Committee on Professional and Trade Relations. One of the finest examples of the combination of practical and idealistic goals that may be found in any national organization is exemplified in the relationship between the Trade (the producer) and the Profession (the consumer) in the National Conference. The work assigned to this committee was designated as an attempt to develop a workable plan whereby these two agencies might make it possible for all concerned to dwell together in peace and harmony.

Before the organization of this committee some years ago, there were numerous occasions upon which the interest of the two groups seemed to be striving for the attainment of opposite goals. The Trade on one hand felt that the Profession lacked understanding of their problems and was not in sympathy with the numerous nightmares that beset the dreams of their members. The Profession on the other hand felt that the Trade was more concerned with the matter of profit for the stockholders than promoting the raising of musical standards among the students in our schools. The work already accomplished by this committee proves that neither group was correct. Following are pertinent problems:

(1) Ways and means to bring about closer cooperation between the Profession and Trade members.

(2) Shall the Profession make a practice of accepting commissions from the sale of instruments?

(3) How may we raise the quality of school music publications and continue to make a profit?

[Following are several excerpts from the 1945 report, the full text of which appears in the biennial interim volume. In a number of instances, such as in connection with matters pertaining to "Efficient Ordering," the report refers to the *Business Handbook of Music Education* issued by the Music Education Exhibitors Association, which may be obtained by postal card request to the MENC office in Chicago.]

Attitude toward Copyright Laws: The attitudes of music educators toward music copyrights are for the most part very fair insofar as the individual has knowledge of the purpose and content of the law. They are not always cognizant of the fact that copyrights are a definite and important entity. Most people see the word "copyright" but do not realize the full intent and meaning of the word. A slight infringement such as copying a few parts is not seemingly a violation, but unintentional infringement does not excuse the perpetrator.

* MENC Curriculum Reports, Biennial Interim Series, published March 1946. \$1.00 per copy, postpaid.

Most of our music directors realize that without the protection of our copyright and patent laws, inventors, authors and composers would not be able or willing to spend their talent, time and money necessary to produce the results which have made America the country that it is; but connecting their small problems with the greater one is often hazy and remote. If an effort were made to recognize the fairness and justice of the copyright law and of its necessity in maintaining and enlarging the American way of life, infringements would not occur.

Information to this effect should be disseminated generally to all members of the profession so that there will be no excuse for ignorance. The following excerpts from copyright law of 1909 are quoted:

(1) Exclusive right as to copyrighted works provides that any person entitled thereto, upon complying with the provisions shall have the exclusive right to print, reprint, publish, copy, and vend the copyrighted work, to arrange it or adapt it, if it be a music work.

(2) Willful infringement for profit provides that any person who willfully and for profit shall infringe any copyright secured by this title, or who shall knowingly and willfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment from the exceeding one year, or by a fine of \$100 nor more than \$1,000, or both, in the discretion of the court: Provided, however, that nothing in this title shall be so construed as to prevent the performance of religious or secular works such as oratorios, masses, cantatas, or octavo choruses by public schools, church choirs, or vocal societies, rented, borrowed, or obtained from some public library, public school, church choir, school choir, or vocal society, provided the performance is given for charitable or educational purposes and not for profit.

(3) To copy, to reprint, to make photostatic reproductions are a fundamental infringement upon the rights of the copyright owner. Copying in the legal sense is not confined to the literal repetition of exact duplication.

Music educators should realize that materials in carefully edited and printed form are a great aid to the process and the efficiency of learning, and should constantly strive to secure adequate budgets through which to provide materials in published form, rather than resort to devious and illegal substitutes. Again the committee wishes to call attention to the Business Handbook of Music Education as a source of information on this important topic.

Effect of Contest Lists on the Quality of Published Music: Publication of lists of recommended music in the Competition-Festivals Manual has affected the publication of music in a number of ways. The emphasis in the Manual upon competition music has caused publishers to measure manuscripts according to their suitability for contest use. Music best suited in character and length for contest use has been given preference over music which has excellent program characteristics but may not be regarded as desirable for competition. This tendency is perhaps more marked with respect to instrumental music than choral music. The feeling among publishers has been that a considerable portion of the music budget of many schools is expended for contest materials and much attention must, therefore, be given to such music.





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580 FIFTH AVENUE NEW YORK 19. N. Y. Provision for changing the list from time to time would avoid the dangers of a static list and would serve to prevent the desirable unlisted items in publishers' catalogs from falling into obscurity.

The designation of materials suitable for large festival groups is a desirable feature and has served to increase knowledge of such materials — particularly music for chorus with band or orchestra accompaniment.

The inclusion in the Manual of music suitable for program use though not necessarily fitted for competition, should help both publishers and educators. There is much music which is of a style which would not be chosen for competition, but which would be highly useful as program material. Recommendation of such material in listings which might be changed from time to time would be of educational value to directors and would encourage publishers to offer a greater variety of new music.

The Manual obviously cannot list all desirable music. For the benefit of educators and publishers alike, therefore, it should be administered in such a manner that publications of good quality will not be permanently excluded from the attention of music educators.

Discounts: Primarily, discounts on music have to do with the classifications known as (1) octavo, or chorus and glee club music, and books or collections; (2) band and orchestra music, and books containing this same material.

At the present time most of this music is subject to a 10% discount, and there is a small portion of it which is sold at the marked price, without a discount. The question arises as to what is the value of the discount. From the standpoint of the purchaser, he is only interested in a discount when the discount reduces his cost. In view of the fact that material in the school music field is sold to everyone at the same price, whether that price be net, as it is marked, or 10% less than the market price, the price which is subject to a discount to everyone is misleading and fictitious. It is suggested that publishers be encouraged to print the price on music at which it is

intended to be sold, and in this manner, eliminate a situation which is of no value to anyone concerned.

Shall the question of discounts be reviewed? It has come to the attention of the committee that deviations from the established discount rates established by the musical instrument manufacturers and music publishers associations have been made by individual dealers and manufacturers. The Music Merchants Association has attacked this problem through their Fair Trade Committee. If there is an issue in the realm of discounts, evidence should be presented and discussions should be held for the purpose of, first, clarifying the issue and, second, determining the jurisdiction of this committee in the matter. It may be possible to find a solution because certain "rules" of the Federal Trade Commission refer to this subject.

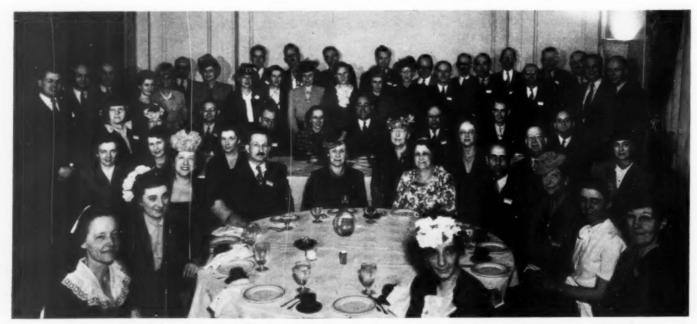
Fair Trade Relations: The Federal Trade Commission has certain regulations governing merchandising procedures which concern the teacher. The following is quoted:

Under Rule 13, "Push Money, Gratuities, etc.," it becomes an unfair trade practice for any member of the industry to bribe, by giving or contracting to give, or causing to be given, or by loaning or causing to be loaned, directly or indirectly, to any orchestra leader, band leader, official, singer, musician, music teacher, or any other person, employed by another, or to the agent or representative of, or to any one else on behalf of, such orchestra leader, band leader, official, singer, musician, music teacher, or other person, any "push money," gift, bonus, fee, gratuity, payment, discount, refund, rebate, royalty, service, musical instrument, favor or other thing or act of value, as an inducement to such individual to play or use or cause to be played or used, in a public performance, any musical instrument or accessory of such industry member in either of the following cases:

(a) Without the knowledge and consent of said employer; or

(b) With or without the knowledge and consent of said employer, where the effect may be substantially to lessen competition or tend to create a monopoly or unreasonably restrain trade in the marketing of such musical instruments or accessories, or where the effect is to mislead or deceive purchasers or prospective purchasers."

Every music teacher, both vocal and instrumental, should be informed concerning regulations which guide or control the teacher-dealer relationship. The above quotation is presented as typical of this kind of information.



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Recent Publications

Song and Life, by William L. Tomlins. Birchard & Company. 105 pp. \$1.25.]

Here is a book that, to borrow an expression from J. G. Jung, is a product of "vertical outlook" instead of the "horizontal outlook" that so sharply characterizes modern thought. Which

is a product of "vertical outlook" instead of the "horizontal outlook" that so sharply characterizes modern thought. Which is to say that it has depths and lofty heights and is not absorbed in surrounding things of sense. And so it is inspiring, clarifying, free from the mists of earth's valleys. It may voice a philosopher's dream, an occultist's abstraction, the transport of a Utopian-dreaming teacher, but he who follows the author's thought will come back to say, in Edna St. Vincent Millay's words, that he is "taller than when (he) went."

The book sets forth William L. Tomlins' complete thought. The words are obviously, however, not always those of Mr. Tomlins himself, and no quotation marks or other indications tell the reader whose words he is reading. Inquiry to the publisher disclosed that Mr. Tomlins left a great amount of material, "much of which was written specifically for inclusion" in the projected book, and that he expected this material to be gone over by Mr. Stevens and the late Mr. Birchard. A close friend of Mr. Tomlins, Dane Rudhyar, also collaborated. Much of this book, therefore, follows literally Mr. Tomlins' MS; changes, mostly in the way of condensation, occur elsewhere; but throughout, we are assured, there is nothing "which is not pure Tomlins philosophy." From his own acquaintance with Mr. Tomlins, this reviewer can confirm this latter statement. What, then, is that philosophy? It takes its rise from a sensitive humanitarianism that perceives the deleterious effect of the industrial revolution and "scientism" upon the sprint of

sensitive humanitarianism that perceives the deleterious effect of the industrial revolution and "scientism" upon the spirit of man; and it is succinctly and eloquently stated in Chapter One: Human and Social Problems of Today. There the reader will be reminded of passages in Dewey's Reconstruction in Philosophy and William Morris' Signs of Change. In the remainder of the book, Chapters Two to Five inclusive, the very gist of Tomlins' passionate belief and the manner of operation mainder of the book, Chapters Two to Five inclusive, the very gist of Tomlins' passionate belief and the manner of operation of his system are expounded. The Living Breath, The Song Voice, The Theory of the Breath, and Completeness, are the titles of these chapters. The occult doctrine that identifies spiritual exaltation and growth, for the individual and for mankind, with what may be termed the spiritualization of the breath, (a doctrine that has theosophical affinities) cannot be restated here. One reason is lack of space; another is the inability of this reviewer to comprehend, with a clarity that would enable him to summarize it, an esoteric doctrine that appears to have come to fully rounded maturity and to have been cherished as a self-evident and practical truth in the mind of one individual only—William L. Tomlins. That there is truth in the system, seams of golden worth in it, no inquiring mind is likely to deny; but that it is the fundamental philosophy from which to undertake the renewal and growth of the spirit of man, many will doubt. William Tomlins demonstrated great power to heighten the stature of the spirit of man through music; but the soul of William Tomlins, more than the doctrine which he espoused, may well have held the princely power manifested. Toward the doctrine one may feel like the seeker to whom Buddha unfolded his thought. "Lord," said the seeker, "I feel that I stand on the brink of a great truth, but my mind cannot grasp it."

But it is something to stand on the brink. And so all teachers should read this book, because no teacher's thought is as quick

But it is something to stand on the brink. And so all teachers should read this book, because no teacher's thought is as quick and as sensitive as it should be until it has glimpsed the conception of life and song, and also the desire to uplift humanity, that burned in the mind and great heart of that extraordinary man, William L. Tomlins.

—Will Earhart

Rolito, story and lyrics by Jeanne Armando, music by Ruth Cleary, and pictures by Russell Patterson. [New York: Leeds Music Corp. 64 pp. with dictionary. \$1.00.]

"Rolito" is just what it is designed to be: a means of providing children with a knowledge and appreciation of the language, customs, and music of Mexico. The story, nicely illustrated, will be of interest to children of elementary school age, and the bits of language and music of value. It is a good book to use in connection with a Spanish or Mexican unit. A Decca Record Album, also named "Rolito," is available for use and contains the numbers to be found in the story.

-Delinda Roggensack

Music, by Everett B. Helm. [Boston: Bellman Publishing Co. Inc. pp. 50c.] Vocational and Professional Monographs, No. 6.

This booklet gives in a very compact form all the information needed for a basic understanding of vocational possibilities in music. It deserves and should have wide use in the field of guidance, particularly as a handbook for teachers called upon to advise talented pupils. The only weakness discernible to this reviewer is in the section "Where Musical Training May Be Obtained."

—Charles M. Dennis

The Schillinger System of Musical Composition, the monu-mental two-volume work in musical theory by the late Joseph mental two-volume work in musical theory by the late Joseph Schillinger, has been released by Carl Fischer, Inc. The publication of this famous treatise has been awaited in musical circles since July, 1944, when the late Walter Fischer made known the firm's decision to publish the 3,000-page Schillinger manuscript.

manuscript.

The published volumes contain 1,640 pages of text with abundant illustrative material in the form of graphs, charts and music. The work comprises the twelve books of musical study into which Schillinger divided his investigations: theory of rhythm, theory of pitch-scales, variations by means of geometrical projection, theory of melody, special theory of harmony, correlation of harmony and melody, theory of counterpoint, instrumental forms, general theory of harmony (strata harmony), evolution of pitch-families, theory of composition and theory of orchestration.

There is a brief Overture to the books by the composer.

There is a brief Overture to the books by the composer, Henry Cowell, setting forth his concurrence in the fundamental Scientific approach basic to the Schillinger System. Arnold Shaw and Lyle Dowling, co-editors of the volumes, contribute an Introduction giving some insight into the underlying ideas of the author. The cost of the two-volume set is \$30.00.

While this is the first publication of Schillinger's complete

musical theories and procedures, the Schillinger System has aroused widespread interest in the comparatively short time since Schillinger's arrival in the United States from Russia in 1928. The scientist-musician counted among his students such well-known musical personalities as George Gershwin, Oscar Levant, Benny Goodman and an impressive list of composers and arrangers.

Years of research in the physical sciences and in mathematics convinced Joseph Schillinger that music could be explained by rational means and produced by exact scientific procedures. This premise has been proved because, in spite of the author's death in 1943, the "Schillinger System" has been gaining constantly broader recognition. Composers and premisers of music for stage screen and radio are using the of the author's death in 1943, the "Schillinger System" has been gaining constantly broader recognition. Composers and arrangers of music for stage, screen and radio are using the system successfully and are unstinting in their praise of Schillinger's contribution to music. This trend has also extended to the educational field as is evidenced by the courses being given by the Juilliard School of Music and New York University in the "Schillinger System of Musical Composition." The work will be reviewed in a later issue of the Journal.

In Every Corner Sing, an outline of church music for the layman, by Joseph W. Clokey. [New York: Morehouse-Gorham Co. 50c.1

In this little handbook of eighty-six pages will be found the specific good counsel every worker in church music should share with his music committee and minister. The wisdom of many years of labor and thinking are here summarized, and it will be a wise investment to buy a personal copy just to loan to musical friends within any congregation. Many school people will spare themselves some misdirected efforts and people will spare themselves some misdirected efforts and avoid frictions by spending even a few moments with a copy. Topics are directed toward small-church practices with regards to congregational singing, the organist, the choir, "how to judge worship-music" and "education in church music." to judge worsnip-music and size suggest.
—D. Sterling Wheelwright

Florestan: The Life and Work of Robert Schumann, by Robert Haven Schauffler. [New York: Henry Holt and Com-pany, Inc. 574 pp. \$3.75.]

Deploring the distortions of other biographers of Robert and Clara Schumann, Schauffler, after many years of study, "Has tried both to do the virtues of the Schumanns full justice with-

tried both to do the virtues of the Schumanns full justice without idealization or unfair detraction and to depict them as Cromwell wished to be painted, 'warts and all.'"

Mr. Schauffler has given us a full-sized life of Robert Schumann, relating the familiar facts of that life with charm, wit—and, at times—pathos. Writing in a semi-popular style he vividly portrays Schumann's early student years; the accident to his hand which prevented his career as a piano virtuoso; his wooing of Clara Wieck against the will of that amazing villain, Father Wieck. With sympathy and understanding he clarifies the composer's mental disintegration by explaining the family background, the early death of his brother, his sister's melancholia and suicide, and his marked dependence upon his mother cholia and suicide, and his marked dependence upon his mother amounting to a positive fixation.

The book gives us many interesting sidelights on other musical personages of that day, Mendelssohn, Liszt, Chopin, Wagner, Hiller, and others. Illustrations reproducing unusual portraits of these men as well as of the Schumann family add to the book's interest.

The second part of Florestan is a highly readable, searching account of Schumann's music with a number of notable discoveries such as his invention of a new variation form. A

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section on terms, a bibliography, an opus list, three excellent indexes, a list of his recorded works, and much additional reference material round out a work which has been five years in preparation.

Florestan is a book for musician and music lover, for teacher and pupil, for scholar and general reader. Its strength lies in the sympathetic presentation of Schumann's life story. It should make many new friends for one of the most lovable of -Clara E. Starr

Music through the Ages, a narrative for student and layman, by Marion Bauer and Ethel R. Peyser. [New York: G. P. Putnam's Sons. 632 pp. with index. \$4.00.]

This is a revised and somewhat enlarged edition of a book that has been favorably known and widely used since its original publication in 1932. Two entirely new chapters have been added: "The Music of Latin America," and "Electricity's Influence on Instruments and Music." These additions, together with certain other revisions and enlargements, bring the volume with the date and make its till reverse valuable efforts as a ume up to date and make it still more valuable, either as a textbook for high-school or college students, or as a book for the general music lover who is curious about the origins of the music that he hears over his radio or that he himself plays or sings.

-Karl W. Gehrkens

FOR YOUNG PIANO PUPILS

Music for Children, twelve easy pieces for piano, by Serge Prokofieff. Edited with special annotations by Joseph Wolman. [New York: Leeds Music Corp. 32 pp. \$1.90.]

For children, Prokofieff is best known for his "Peter and the Wolf." Here we have a volume of twelve imaginative numbers under such headings as "Morning," "Prominade," "Fairy Tale," "Parade of Grasshoppers," etc. Like "Peter and the Wolf," I doubt if very young musicians can acceptably perform these. Rather should they be played for young musicians by fairly well-trained, imaginative, and discriminating performers. The entire volume would make an interesting group on a plano recital. Rhythms and harmonies are most interesting and characteristically Prokofieff!—Delinda Roggensack

Searchlight Music Reader: for Instruction in Classes in Vocal and Instrumental Music Reading, by J. Watrous Hazen. [Portland, Ore.: J. Watrous Hazen. 62 pp. \$1.00.]

Despite its sub-title, this ingenious method is of primary value to the piano instructor as the approach is through the keyboard. It is well organized pedagogically and filled with helpful illustrations. There seems to be a lack of relationship between the difficulty of material and the age of the pupil. For example "enharmonic change" is introduced through a song with this text:

Listen to the little kitten

Crying for her other mitten.

Crying for her other mitten.

Where do you suppose she lost it?

Maybe little puppy knows.

Useful for children in the early grades

-Charles M. Dennis

Young America at the Piano, Book I, by Raymond Burrows and Ella Mason Ahearn. Illustrated by Martha Powell Setchell. [Boston: C. C. Birchard & Co. 46 pp. 75c.]

This series of three books for the teaching of piano, either in class work or individually, is unique in its approach, in that it is a well-defined plan of development "from the known to the unknown" and from "rote to note." Most interesting in the organization of the plan is the technique of teaching keyboard harmony currently with the other commonly taught skills. Schools which have piano classes as part of the curriculum will find here a nice correlation with many fields.

-Delinda Roggensack

Legend, by Paul Creston. [New York: Leeds Music Corp. Full band \$5.00; symphonic \$7.50; conductor's condensed score \$1.00; extra parts 35c ea.]

Leeds Music Corporation is to be commended for commission Leeds Music Corporation is to be commended for commissioning some of America's outstanding composers to write for the band. Paul Creston has brought to this work a freshness of harmonic and rhythmic scoring that provides a fine challenge to school musicians. The band is treated as a medium of many sonorities. The harmonies are modern in conception, the rhythms are intricate. The solo passages provide opportunity for exploiting the melodic propensities of each of the instruments. This number will make a strong appeal to both performers and audience. Class A.

—Irving Cheyette

March Modernistic, by Michael Edwards. [New York: Mills Music, Inc. Full band \$3.50; symphonic \$5.00; conductor's condensed score \$1.00; extra parts 40c ea.]

This is an interesting concert march. Modern harmonies are interesting, but not extreme. Any average band can handle it without difficulty. Good program number. Students will like to play it. Different-worthwhile materials.

-T. Frank Coulter

Animal Magic, by Henry Cowell. [New York: Leeds Music orp. Full band \$3.50; symphonic \$5.00; conductor's condensed score 75c; extra parts 30c ea.]

Henry Cowell can always be depended upon to present something unusual in music. This little number is "mood" music. It is easy to perform, simple rhythmically and melodically, and makes an interesting novelty on your program. Class C.

-Irving Cheyette

Listen to the Drummers Play paraphrase on "The Mocking Bird," and Encore (short novelty), drum quartets with band or piano, by Acton Ostling. [Chicago: Gamble Hinged Music Co. Full band \$2.25; symphonic \$3.25; drum quartet with piano accomp't. \$1.25; condensed score 35c; solo drums 35c; piano accomp't. 60c; band extras 20c ea.]

This is an interesting and worthwhile composition. playing and featuring of numbers of this type will do much in improving the performing ability and musicianship of a drum section. The number requires careful preparation and the best in teamwork by the players. With piano accompaniment it makes an excellent number for civic club and assembly propagate. -John J. Heney

A very interesting novelty. Drum parts playable by average drum section. Good program appeal. Band parts not difficult. An entertaining number that is easily prepared. Definitely Definitely valuable for those who need novelties for drum section.

—T. Frank Coulter

Deep in Dixie, by Charles Lee Hill. [New York: Carl Fischer, Inc. Full band \$2.00; symphonic \$3.50; conductor 30¢; other parts 20¢ ea.]

A jazz novelty full of syncopated rhythm, smears, and the type of close harmony that youngsters seem to go for these days. Includes a Dixieland chorus section for small combina-tion providing interesting dynamic contrast. Features instrumental choir combinations and solos with accompaniment in unusual combinations. Radio and dance band techniques of rising performers suggested. Will take a good band whose players are familiar with dance tone and the modern idiom to play successfully.

—Irving Cheyette play successfully.

Arioso from Cantata No. 156, by J. S. Bach, arr. for the Goldman Band by Erik Leidzen. [New York: Carl Fischer, Inc. Full band \$2.50; symphonic \$4.50; conductor 40¢; other parts 25¢ ea.1

A fine transcription of a beloved melody. Excellent for developing legato singing tone in your band. Class C, but needs -Irving Cheyette fine baritone horn.

We're the Girls of Uncle Sam, March by C. Paul Herfurth. [New York: Carl Fischer, Inc. Concert band \$1.00; conductor 20¢; other parts 10¢ ea.]

Another patriotic march utilizing snatches of familiar airs, with lots of fanfares and chromatic runs. Alternates 6/8 with 2/4 section. Easy to play, easy to march to.—Irving Cheyette

ORCHESTRA

Scherzo a la Russe (Symphonic Version), by Igor Stravinsky 944). [New York: Associated Music Publishers, Inc. Miniature score \$1.25.7

Excellent music for an orchestra with complete and large instrumentation including plano and harp. Interesting and important work for the horns, trombones and trumpets. There are also several divisi passages for violas and cellos. A mature orchestra is a prerequisite for this composition.—Erwin Hertz

The Legend of the Arkansas Traveler, by Harl McDonald. [Philadelphia: Elkan-Vogel Co., Inc. Score \$2.00; orchestra parts \$3.50; piano conductor 75c; extra parts 30c ea.]

A descriptive arrangement of an old tune that requires mature performers throughout the orchestra. If you have that kind of an orchestra, you and the audience would enjoy this rather short and humorous number. You will not enjoy or profit by working with this composition unless you have a proficient group.

—Erwin Hertz

SAXOPHONE

Sonata, Opus 19, for E-flat alto saxophone with piano accompaniment, by Paul Creston. [Providence: Axelrod Publications, Inc. \$2.50.]

Like other Creston works, this sonata is definitely in the serious modern idiom. It is one of the very few serious com-positions for saxophone, however, and as such is more than welcome. Its difficulty puts it beyond the scope of any but the finest of players. (The accompaniment is as difficult as the solo, but is equally eloquent and intriguing.) Grade VI.

—J. Irving Tallmadge

Beethoven Sonatas, freely transcribed for saxophone, clarinet, oboe, flute, or violin by Ben Paisner and David Gornston. [New York: David Gornston. 50c.]

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On the Occasion of Broadcast Concert of the Cleveland Orchestra, Severance Hall, March 30, 1946

PETER W. DYKEMA

THIS is a significant occasion for the 8,000 members of the Music Educators National Conference. We are now enjoying the generous hospitality of Cleveland. We are participating in the 150th anniversary of a prosperous, high-minded city; in the 100th birthday of organized teaching of music in the public schools of Cleveland; and, in our own fourth visit during the thirty-nine years of our organization, we are here to examine and applaud the outstanding efforts of the musicians of the local schools and those efforts of the musicians of the local schools and those in the rest of the state. We were here first in 1908, just after we were organized, and have come three times since, because our present capable host, Russell V. Morgan, made us want to come again.

One of the reasons for meeting here in 1923, 1932, and 1946 was to enjoy the benefits of the remarkable effects of the Cleveland Orchestra on the music education of the community. The founding of this fine orchestra in 1918 resulted from the engagement by The Musical Arts Association of Nikolai Sokoloff to come to Cleveland and make a survey of instrumental music teaching in the schools. For five years, The

Musical Arts Association financed the salaries paid to the orchestra and made possible Saturday morning instrumental classes in the schools.

It promises well for the music in our country that thirty-eight members of the Cleveland Orchestra had

thirty-eight members of the Cleveland Orchestra had their early instrumental education in the public schools of their own city.

Cleveland's program of audience education for children, young people, and adults is a joint enterprise of the Board of Education, the Public Library, and the Cleveland Orchestra. Our Conference has gained much from your leaders, including Mrs. Adella Prentiss Hughes, Miss Lillian L. Baldwin and the great conductors and educators associated with this great conductors and educators associated with this enterprise. It is a source of inspiration to know that the annual attendance of children at your orchestral concerts is 50,000 and that these concerts are but a portion of your well-organized and well-attended yearly musical events.

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At the biennial convention in Cleveland, members of the MENC were guests of the Cleveland Orchestra on the occasion of the weekly broadcast concert at Severance Hall, March 30, 1946. During the concert, Peter W. Dykema was introduced and spoke to the assembled audience and the radio listeners. Because of the significance of his remarks, the full text of the script is reproduced here.

ORGAN

Canonical Suite for Organ, by Miles I'A. Martin. [New York: The H. W. Gray Co. Inc. \$2.00.] In six brief movements, the different canonical hours of a monastic day are depicted with modern, orchestral touch; excellent study in contemporary style.

—D. Sterling Wheelwright

Sheep May Safely Graze, by J. S. Bach. [New York: The H. W. Gray Co. Inc. Arr. for organ and strings (two flutes, ad lib), by E. Power Biggs. \$2.00; extra parts 35c ea.] Attractive, useful for small ensemble performance, with piper electronic or read organ carrying siz.

—D.S.W. electronic or reed organ carrying air.

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Carl Fischer Carol Book: Favorite Christmas Songs, arr. and ed. by Edward S. Breck. [New York: Carl Fischer, Inc. 30 pp. and Index. 20c.]

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—George F. Strickling

The Story of Christmas: Cantata for solo voices and mixed chorus with organ or piano, by John H. Duddy. [Philadelphia; Elkan-Vogel Co. Inc. 60c.]

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—Helen Grant Baker

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—Frank Bohnhorst

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(2) Mother's Day Hymn, by Edward Shippen Barnes. SATB, accomp'd. 16c. Fine, strong and original tune. Good supporting harmonization. While it could be classed as easy, it is worthy of any fine choir's efforts.

(3) Flower-Wagon, by Mabel Daniels. SSA, accomp'd. 20c. Very descriptive—involved and showy—suitable for advanced choir.

—Frank Bohnhorst

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(1) Psalm XXIII, by Jan Sweelinek, ed. by Roy Harris. SSATTB, a cappella. 16c. Beautiful music. Requires fine legato singing. Only a musically sensitive choir could perform this number well. English and French text. Literal translation from the French somewhat labored. Medium difficult. ← (2) On Freedom's Wings, by Walter Golde. SATB, accomp'd. 15c. Easy patriotic chorus. Text stresses the freedom after "the smoke of battle clears." Musically not very inspiring, but could be used for special occasions. ← (3) Sauter, danser (0 to leap and dance), by Orlande de Lassus. SATB, a cappella. 12c. Delightful number. Medium difficulty. French and English text. Translation is literal and labored and does not always suit the rhythm and accent of the music. French text could be used. ← (4) My Old Kentucky Home, by Stephen Foster, arr. by Franz Wasner. SATB, a cappella. 10c. Arranger made a concert number out of the familiar song. Although the traditional harmony is somewhat changed to achieve more variety, the choral arrangement is simple in style. Will more variety, the choral arrangement is simple in style. Will make a nice concert number if you like the changed harmony.

—Rose Marie Grentzer



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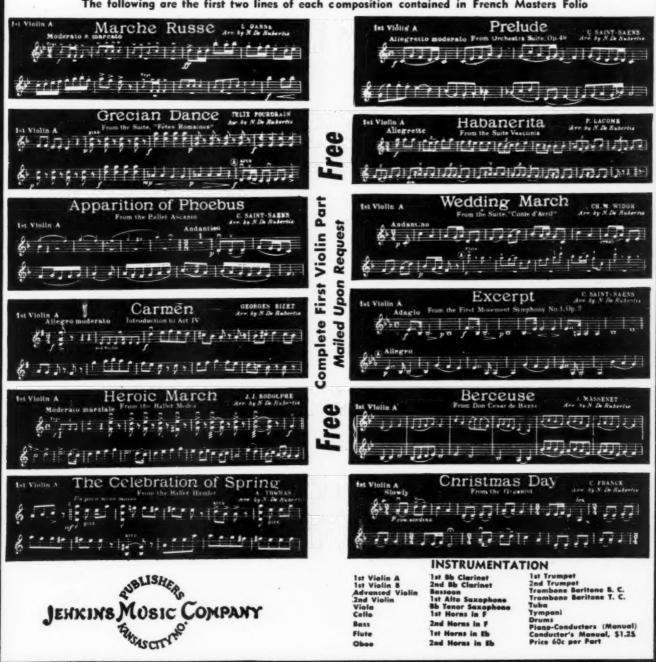
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A County-wide Music Pageant

MAUDE GERRIOR BYER

HERE is probably no other type of performance, producible on a large scale, which so completely sells the music program to school patrons and to the public at large as the musical pag-

There must, of necessity, be a leader. This might be a supervisor of music, or, if such help is not available, a chairman or leader might be chosen by any group of teachers wishing to attempt such a project.

It is seldom that two pageants will have exactly the same problems, but some experiences would undoubtedly apply to all. To tell the story of the efforts of one county in California, which learned the hard way—by experience—might make these points more clear. these points more clear.

Santa Cruz County, because of its topography, has many schools whose lo-cation induces a feeling of isolation. In order to overcome this loneliness, to proorder to overcome this loneliness, to promote unity and cooperation within the county, as well as to provide a musical stimulus, a county-wide festival or musical pageant was proposed.

Before anything was said to the teachers, the superintendent called a staff meeting to discuss the possibilities and different called a staff.

ers, the superintendent called a staff meeting to discuss the possibilities and difficulties involved. First, there was no financial fund to draw upon for help in any way. Second, the narrow mountain roads and poor visibility on foggy nights might be a deterrent. Third, the only building which could be secured was far from adequate, both as to seating and acoustics. It was at the extreme southern acoustics. It was at the extreme southern end of the county, which would mean a round trip of approximately one hundred and twenty miles for a number of schools. After due consideration it was decided that if only a part of the schools responded, it would be a step in the right direction. Other decisions made were that there should be a massed band and chorus and that opportunity for individual class performance should go first to the small, isolated, one-teacher schools. If small, isolated, one-teacher schools. If they were too timid, or for any reason were unwilling, the chance would then go to the next larger schools. During the term there had been noted a county wide interest in flower songs, especially those about California wild flowers, and was decided to capitalize upon this interest.

A letter was sent to every teacher asking if she and her school would like to participate in a county-wide music festival, taking as the theme "Spring in California." The replies unanimously favored the project. All said, in effect, "We would love to take part. Where and when do we begin?"

This unanimity of response startled the

This unanimity of response startled the County Office into the realization that they had something really big on their hands, and almost made them wish they had started in a more modest way. But there was no thought of turning back.

The massed band was scheduled to open the program, giving a concert to last between twenty and thirty minutes. In a short time this new incentive for practice began to bear results. Soon the instrumental supervisor was able to choose a balanced band of about one hun-

dred pieces, which gathered from the various schools at a central place once each week for a combined rehearsal. The rest of the program was to take the form of a pageant. This much was decided at the staff meeting, but no attempts were made to plan details. It was felt that if real interest were aroused the pageant would grow naturally and blossom into a beautiful maturity as suggestions from chil-dren and teachers were utilized. Thus it would not be a "cut and dried" performance, but a living experience, truly creative in its purposes, yet guided and blended into one harmonious whole by the supervisors.

Every small one-teacher school accepted the challenge for individual participation. As there were twenty-three ucipation. As there were twenty-three of these schools it was felt that if each performed separately it would make too long a program, and besides there were only fourteen available songs. This definitely called for a consultation. The twenty-three teachers were asked to meet at a central place to plan together. When the problem was laid before them, some of those having very small enrollment felt of those having very small enrollment felt they would be happier if two or three neighboring schools could make a com-bined presentation. When this was ar-

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ranged the number of participating groups was reduced to eleven.

As some of the songs were more pop-

As some of the songs were more popular than others, a democratic way must be found for assigning them. Though only eleven were needed titles of the fourteen songs were written on slips of paper and put in a basket. Then each teacher had a chance to draw. If a title not to a teacher's liking was drawn, when all had had a turn, she might exchange for one of the three left in the basket. In this way all felt they had been given an equal chance to have a favorite, and when the drawing was completed everyone seemed perfectly satisfied.

basket. In this way all felt they had been given an equal chance to have a favorite, and when the drawing was completed everyone seemed perfectly satisfied.

Suggestions were made for crepe-paper flower costumes. At the teachers' request the physical education supervisor was asked to help in organizing drills. She did better than that, for she planned original aesthetic dances to the music of the songs, based on simple folk-dance steps. When the dances were thoroughly learned in each individual classroom the neighboring schools forming a group were able to get together for one or two rehearsals before the final performance. Since following a director's baton would

Since following a director's baton would be a new experience for many rural children, and as there would be no opportunity for a rehearsal of the group as a whole, the vocal supervisor worked with each class to establish similar tempo and expression, then the songs were taken at different tempos so that the children would be alert to follow the director.

The principal of one of the larger schools, visualizing a stage filled with col-

The principal of one of the larger schools, visualizing a stage filled with colorful flowers, said he had never seen such a field of flowers without some butterflies and a mosquito—by all means there must be a mosquito! He would find the child and the costume if a suitable song could be found. So *The Mosquito's Serenade* was added to the repertoire for the evening.

toire for the evening.

One of the teachers thought there should be a green background. She had some mountain acreage and volunteered to bring fronds of woodwardia fern for the purpose and provided a small truck-

To avoid confusion when the children arrived at the auditorium, a diagram of band and chorus seating was drawn up and sent to each teacher several weeks in advance. The specific space allotted to her pupils was designated so that questions could be asked and problems worked out when the supervisors visited. In addition, several teachers were asked to arrive early to give help where everything was not entirely clear.

The two large bleachers at the back of

The two large bleachers at the back of the stage were not large enough to seat the chorus, so two extras were used, extending like wings from the stage out into the auditorium. Each child found a fern frond at his place, and also a mimeographed sheet giving the order of the songs and last-minute reminders of things for which he must be alert. Different programs were provided for the audience, giving names or schools participating.

giving names or schools participating.

The pageant began with I Love You,
California. During the song, at a prearranged signal, every child in the chorus
lifted his fern frond and held it in front
of himself. This gave the green background, screened the children from view,
yet did not muffle their voices nor prevent
them from seeing and enjoying the events
on the stage. One group of children entered, danced while the massed chorus
sang the song describing them, and finally,
gathering near the footlights, sat down
as the next group entered. When all the
flower groups were on the stage, a few

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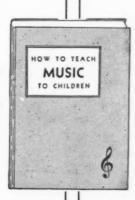
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butterflies flew lazily about and then came the mosquito who darted here and there as the chorus sang *The Mosquito's Serenade*. The pageant was then tied together with *I Love You*, *California*, using the proposed of the control of the control

an original verse extolling the beauty of the California wild flowers.

The whole program had lasted only about one and one-half hours. The audience was not tired but went home anxious for another event. As for the children for another event. As for the children, though many had traveled long distances in order to participate, there was no word of complaining but only praise for the wonderful experience they had had.

Walter Fischer

PALTER S. FISCHER, well known and beloved figure in the music world, died Friday, April 26, of a heart attack. Mr. Fischer was born in New York City in 1882, and at the age of seventeen entered his father's publishing business—one of the pioneer institutions in its field in the United States, at that in its field in the United States, at that time housed in a small building a few doors away from the present site in Cooper Square. Also associated in the business in the early period were an elder brother, Carl, Jr., and a younger brother George. The passing of both his brothers left Walter Fischer his father's sole associated in 1012 a responsibility for which sociate in 1912—a responsibility for which he was well qualified because, through hard work and constant application, he had thoroughly familiarized himself with every department of the firm, from stock

*

*

room to retail counter.

After the death of Carl Fischer Sr., in 1923, the business was incorporated, and Walter Fischer became president. It was at this time that the firm first occupied at this time that the firm first occupied the twelve-story structure at the familiar 56-62 Cooper Square address. It is interesting to note that not long before his death Mr. Fischer announced the purchase of the Chalif Building at 165 West 57th Street to house the firm's uptown store, now located at 119 West 57th Street Street.

Street.

Besides being president of the publishing house, Mr. Fischer was vice-president of the Carl Fischer Musical Instrument Company, Inc., and a director of the American Society of Composers, Authors and Publishers (ASCAP). He had, in addition, held the post of president of the Music Publishers' Association of the United States, was a member of the Board of Directors of the Music Publishers Protective Association for many years, and was a life member of the MENC.

Mr. Fischer is survived by his wife, Mrs. Antoinette Fischer; his daughter, Mrs. Phoebe Conner; his sisters, Mrs. Antoinette Fischer Williams, Mrs. Dorothy F. Lane, and Mrs. Edna F. Edgerton; and three grandchildren.

The music world will miss Walter

and three grandchildren.

The music world will miss Walter Fischer. His contribution, through his firm and personally, to the development of music in the United States will stand as an enduring monument. His broad as the big leadership, his kendly spirit. vision, his leadership, his kindly spirit, his ever ready encouragement to men and women in the fields of music composition, performance, and music education, and in the industry, have left a profound and permanent impact which means much to all who are concerned with our musical life and growth.

From Readers

Do We Mean It?

o slogan in any field has ever had within it more of a challenge than these words: "Music for Every Child and Every Child for Music." The postwar era is bound to use this slogan as a boomerang against music education unless we teachers in the field thoughtfully analyze its implications. What have we done, what are we doing, and what are we willing to do, to bring about its full and complete realization?

Everyone is inherently musical and ex-

periences a definite emotional reaction to some type of music. Therefore, it would follow that music in the schools should be for everyone. To say it another way, there should be enough varied types of musical experiences provided so that all the needs of all the children will be met. The above statement is not only a logical conclusion due to the universal appeal of music, but is also true in the broader sense: if our schools are to teach de-mocracy, the various offerings within these schools must be such that they will meet the needs of all the students at all the levels of their school experience.

A careful study of a typical music curriculum in the average school, with its present emphasis on show groups at all levels, would lead us to the conclusion that some adjustments in the relative importance of objectives and in teaching procedures are imperative.

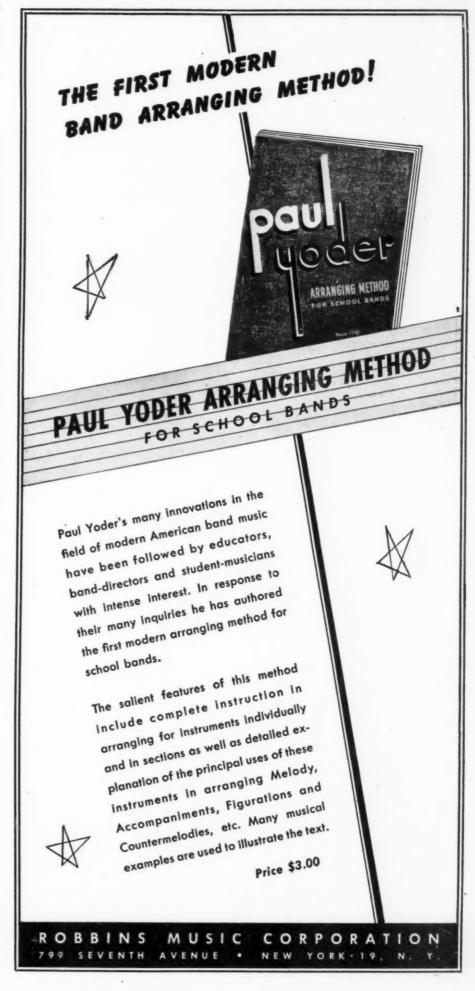
Let us examine three of the more apparent present weaknesses in our typical music program in the average school:

(1) The teaching of music at the elementary level is looked upon as an "apprentice" or "readiness" period for ultimate election into membership in the high-school groups whose main reason for existing seems to be as a public relations department for the school, to give programs and win first-division ratings in music contests. As a result of this atti-tude, the teaching, especially in the intermediate grades, has a tendency to place a great deal of undue emphasis upon learning technical skills which will be beneficial and practical to only a small percentage of the whole group.

The most important objective we have in music at the elementary level should be to give to each and every child a broad, rich, singing and rhythmic ex-perience which will become so much a part of growth that singing will always be as natural and normal a means of expression as talking. It is the writer's opinion that this can best be accomplished by the classroom teacher, leaving the music teacher's time ordinarily devoted to this work available for the talented and backward students, and for assisting the teachers in special problems relating to

the music program.

(2) The secondary level of the music program consists of the usual traditional organizations: girls' glee club, boys' glee club, mixed chorus, band and orchestra, with, at best, fifty per cent of the student body participating. The year's experience in each of these groups usually consists of the perfecting, through endless repetition



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and drill, of a very limited repertoire of numbers to be performed in a program, or used at a contest to win a first-division rating.

The small- and average-sized high schools would benefit much by concentrating their efforts on fewer organizations, thereby having more rehearsals with those few, and providing opportunities for participation in general musical experiences for all the students. Assembly "sings" emphasizing the socializing values of music would provide more lasting and permanent benefits for all the students than all the first-division ratings ever won. Informal "listening hours" could well supplant the usual formal, often dull, music appreciation periods. Planned informal "sings" at the noon hour would help while away many a rainy and snowy day. Music teachers could well afford to spend a little more time in helping families and community groups enjoy recreational music and a little less time on pounding out notes for an operetta or a contest. It is especially at the secondary level that we have forgotten our initial objective of "Music for Every Child, Every Child for Music."

(3) The "carry-over" value of music into adult life is at a surprisingly low ebb as a result of these very exclusive, and, too many times, uninspiring musical experiences. It is undoubtedly true that the few talented students are motivated by this type of program to continue their participation, but large numbers of students are lost both as listeners and as participants, and the amount of time and money spent on music in the average school cannot be justified under our democratic system unless we rearrange our sense of values. Ours is a school-community responsibility, not merely a school responsibility. The term "public school music" is outmoded when we begin to think of our over-all responsibility to the community we serve. It is our privilege and duty to assist, and, if possible, guide and coordinate all the music activities in our school and community so that we may honestly consider our initial objective, "Music for Every Child and Every Child for Music," not a visionary dream but a definite and attainable goal.

—Lester McCoy, Iowa State Teachers College, Cedar Falls, Iowa.

Let's Do Something

THERE seems to be a tendency in the writing of today's music educators toward a recognition of the needs of the music consumer. I propose that we consider every music consumer to be a potential producer in his own right, and direct our energies toward developing that potentiality. The GI Symposium presented argument after argument in favor of training more participants and fewer listeners.

An analysis of most music programs, from kindergarten through college, shows a great amount of attention being given to the few who have the ability, time, money, and environment to make their development profitable for the teacher and the school. Whether or not "Music for Every Child, Every Child for Music" is a good slogan, I will not say, but the passing attention given by most teachers to "every child" has been a waste of time.

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actual practice, relatively few have this opportunity. If you doubt my statement, make a survey of any mixed group and evaluate the musical training acknowledged by each one. You will find the level embarrassingly low, and the number who play or sing, just for their own en-

While in theory all grade children are adequately provided for, even the theory breaks down at the high-school level and becomes progressively worse as students advance. A good high-school music program will provide the usual run of classes and activities, ranging from an occasional harmony class to very fine performing choirs, bands, orchestras, ensembles, and the like. But what per cent of the total enrollment, in the best of these schools, actually participate in any form of music within the school?

You must admit that we face the sorry spectacle of seeing most of our high-school youngsters enjoy a great amount of music (?) outside the school without being given the opportunity of knowing the much greater joy of producing music in the school. If you think you have the situation under control, use your own school as a source of figures, and determine the number of different students in your classes and activities.

The average high-school student who goes to college finds himself given even less exposure to making music than in Theoretically, the small high school. liberal arts college should provide a bet-ter opportunity for participation than the larger universities. In practice, it probably does, but not to such an extent that it can point with pride.

We are attempting to develop a program at Baker University that will give every student some kind of music that he can, and will, use all his life. Until the emergency intervened, we were mov-ing along in that direction, but our plans were shelved because of a limited teaching staff. Next year we hope to get on our way again. Our program is built around the assumption that every student is capable of learning to sing or play some instrument sufficiently well to give himself a great amount of enjoyment. We set up classes in voice, piano, and wind and stringed instruments with no fee attached. Each section met two hours weekly, and a minimum of four hours of outside practice was required.

After one semester, our greatest prob-lem was to obtain a sufficient staff to handle all the classes. At first, we limited voice and instrument sections to twelve, and piano sections to six, but in all except strings we found it necessary to adjust these limits upward. We established no prerequisites for any applied music class, other than a desire on the part of the student to learn. Considerably more than half were beginners in every sense of the word, but a surprisingly large number made enough progress to take them quite rapidly out of that category.

We have no intention of carrifoling the

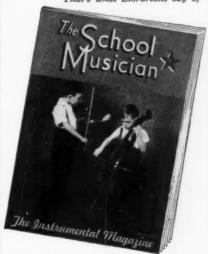
We have no intention of sacrificing the we have no intention of sacrificing the student with previous training who wishes to major, or minor, in music. His needs will continue to be met in more or less traditional fashion, but we are be-ginning to question even his needs! We wonder whether or not certain phases of wonder whether or not certain phases of his instruction are not badly misplaced. We encourage participation in one or more of the usual musical activities. In

addition, we are making an organized effort to have a large volunteer attendance at our recorded listening hours,

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which are completely informal. and more so-called non-musicians are sitting in for a few minutes, now that they have found out that we are not going to

ram anything down their throats!
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own enjoyment.

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we've failed.

Please do not misunderstand me. Our public schools and colleges have done a remarkable job in developing a functioning music program. But all of us recognize that our program must go forward, or fall apart. And I maintain that our movement now should be in the direction indicated by this article. Let's make every child, and uitimately every adult, an active participant in some kind of music and thereby increase his ability to

appreciate all forms of music.

—WM. C. RICE, Head, Department of Music, Baker University, Baldwin,

Recreational Guidance

The alarming juvenile delinquency statistics make all teachers realize, more and more, the need for a good recreational guidance program in every It is important that we increase our efforts to train children how happily and wholesomely to occupy their leisure time. The music instructor, by correlating music with other subjects and by securing the cooperation of the teachers of those subjects, has a splendid oppor-tunity to play a large part in such a program. He or she can create interest in various activities, in one or more of

which almost any child can actively or appreciatively participate.

The music room should be made attractive, inviting, and interesting—a place to which children like to go. Such a place should be light and airy, with comfortable, noiseless seats. As much of the decorating as possible should be done by the pupils, for this will provide them with a desirable and stimulating activity. They enjoy bringing and caring for plants enjoy bringing and caring for plants which they have raised, and they can paint and decorate, perhaps with musical designs, simple containers for these plants. Walls can be made attractive if covered with murals, showing episodes or scenes of significance in the history of music, illustrations of operas, musical scenes from foreign lands, and others. Seasonal pictures, such as special ones for Easter or Christmas, can be changed for Easter or Christmas, can be changed from time to time. A neat bulletin board with a cut-out musical border attracts the attention of the pupils. Committees can be responsible for posting on this board notices of musical events, good radio pro-grams, news about and pictures of ar-tists, and other information. Girls enjoy dressing dolls or paper figures to show the costumes worn in different musical productions. If given the opportunity, students will think of other ways to make the room attractive.

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This room should have as much equipment as possible, in addition to the phonograph, piano, and other instruments usually provided. There should be books about composers, artists, musical works, instruments, opera librettos, and other musical literature. Current magazines, too, should be available. Children are glad to act as librarians to check books and other materials on loan. There should be a fine collection of records, and if the children are given a good course in appreciation, they will want to take these records home to play. Charts showing orchestras, bands, and instrument families are interesting. Theory is more easily taught with such visual aids as musical games, puzzles, flash cards, and other interesting devices. More and more materials of this type are being printed inexpensively. With a little ingenuity excellent teaching aids can be constructed.

Following are some interesting activities that children seem to especially enjoy:

A Puppet Opera. By enlisting the help of the art teacher, a miniature stage, props, and puppets can be constructed. The speech teacher can train the pupils for the speaking parts, and the rest of the work can be done in the music classes. "Hansel and Gretel" makes a charming one for children of all ages.

Making Instruments. This project offers an interesting way for the science instructor who teaches sound to correlate his work with music. The instruments can be made in the science class but used in the music room. The principles of sound learned can then be applied to real instruments

instruments.

A "Movie" can be made by fastening a long piece of paper to two rollers at opposite sides of a stage. On it are drawn scenes from a colorful musical production. As each scene unfolds, there is some kind of musical accompaniment to synchronize with the pictures. "William Tell" makes an exciting movie when done in this manner.

A Musical Variety Show. This type of performance is very popular, and gives many children an opportunity to perform. It involves other activities, such as program planning, staging, costuming, etc. It is an excellent way to raise money to buy instruments and other equipment.

Correlating Music with Social Studies. A study of the South is enhanced when children can give a program of Negro spirituals, Stephen Foster songs, southern folk dances, or a rollicking minstrel show. And how pupils like to sing cowboy songs as they make a study of the thrilling experiences of these westerners! Such programs require research and study on the part of the class.

A Musical "Melting Pot." A suitable program for Brotherhood Week, this colorful project offers a fine opportunity to develop tolerance and appreciation of the many people who have come from foreign lands and who have contributed to our great country their cultures in the form of music, dances, art, drama, etc.

A Musical Garden. This can be a showing of flowers raised by the pupils, and accompanied by "garden" or "flower" music of different kinds—from the simple songs about flowers that little children sing to the beautiful "Waltz of the Flowers" played by the school orchestra. Dramatizations and dances by pupils dressed in flower costumes, and performed in garden settings are especially lovely.

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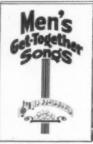
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A Patriotic Drill. The physical education and music teachers, working to-gether, can plan a program, including marches, a flag drill, rhythms, and dances. Any performance with a patriotic motif wins the applause of an audience.

An Historical Pageant. What a wonderful opportunity this is for many teachers to work together! The pageant can be written in the English class, and the pupils trained for the speaking parts by the speech teacher. Stage settings can be made in the manual training and art classes, and costumes sewn by the do-mestic science pupils. The physical edu-cation instructor can train the dancers. Unusual programs can be made in the printing classes. The whole performance can be tied together by a musical background and special musical numbers.

If the above described projects or similar ones were used, children could be kept busily occupied in school and out of school, and would not look upon music as an isolated subject. If shared with audiences, such programs would provide recreation for others as well as those taking part. The keen interest in music developed by such activities is bound to carry over into adult life. Let us hope that in the future, when more leighter. that in the future, when more leisure time is promised, music will be a recrea-

tional activity of many.
—Amy Elizabeth Jensen, Roosevelt School, Kenosha, Wisconsin.



Student Savings Program. According to an announcement released by the Education Section of the War Finance Division, U. S. Treasury Department, more schools than ever before are planmore schools than ever before are planning a peacetime classroom savings program. For some this means a return to their prewar bank plan. For thousands of others it means continuance of "Stamp Day," and new emphasis on lessons in personal money management and government financing so that boys and girls may realize the advantages of regular saving and may become interested shareholders in their Government. War bonds and stamps will continue on sale under the name of "U. S. Savings Bonds and Stamps." A weekly Savings Day in every school will give an opportunity for 30,000,000 young Americans to strengthen their habits of thrift by the steady purchase of stamps or by by the steady purchase of stamps or by regular deposits in their school banks toward eventual ownership of "a share in America."



Instrumental Music Promotion Aids. "How to Create New Interest in Your School Bands, Orchestra and Instrumental Music Classes" is the title of a brochure issued in the series of promotional material prepared and presented as a public service by C. G. Conn, Ltd., Elkhart, Indiana. This brochure, which is already in its second printing, shows reproductions of advertising mats and posters which are supplied without cost for use in school and local papers, and for posting on bulletin boards. The brochure may be obtained from C. G. Conn, Ltd., Elkhart, Indiana, or from local music dealers.

Obio Day Records

In RESPONSE to many requests, arrangements have been made to supply recordings of the Ohio Day program. which was a feature of the recent MENC convention, as well as copies of the group picture of the Ohio Day Festival Chorus, Band, and String Orchestra. The latter, a 10 x 10 photograph [see reproduction in this issue], may be obtained by sending one dollar to Miller-Ertler, 113 St. Clair Avenue, N.E., Cleveland 14, Ohio.

Recordings of the Ohio Day music program (without speeches) or for the separate band, string orchestra, and choir presentations are available at the prices listed below. These prices are based on costs quoted by the recording company for a minimum of thirty-one copies ordered in any one group:

dered in any one group:

Group 1. Entire program without speeches (eight 12-inch double faced records, instantaneous recordings), \$16.00

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Acceptance and filling of orders at the above schedule of prices will be subject to receipt of the required minimum of orders in the case of each group.

In the event that a total of 101 or more copies are ordered in the case of any group, pressings will be furnished instead of instantaneous recordings and prices.

of instantaneous recordings, and prices will be as follows: *Group 1*, \$14.00 per set. *Groups 2 and 3*, \$5.30 per set. *Group*

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are ordered, the purchasers would be no-tified and given opportunity to remit the difference in cost before orders are sent in for manufacture.

Production and distribution of these records is undertaken as a co-operative, non-profit enterprise by the Ohio Music Education Association, and the privilege of sharing in the educational values of the recordings has been extended to music educators in other states. We have, therefore, asked the Music Educators Jour-

NAL to give space to this announcement.

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From Cleveland

Reports of elections and other items of news interest extracted from the Official Minutes of the Biennial Convention of the MENC and Associated Organizations, March 27-April 2, 1946.

Biennial Conference Election

AT THE CLEVELAND CONVENTION the Music Educators National Conference elected as its president for the 1946-48 biennium Luther A. Richman, State Supervisor of Music, Richmond, Virginia. Mathilda A. Heck, Supervisor of Music of the Public Schools of St. Paul, Minnesota, was elected Second Vice-President, also for a two-year term (1946-48).

Three new members-at-large of the Board of Directors were elected to serve for a four-view term (1946-50): Palett A. Cheste, Directors of Music, Oakland, (California, Public

year term (1946-50): Robert A. Choate, Director of Music, Oakland (California) Public Schools; Hummel Fishburn, head of the Department of Music, State College, Pennsylvania; Sadie Rafferty, chairman of the Music Department, Evanston (Illinois)

Township High School. John C. Kendel, as retiring president, automatically becomes First Vice-President for the 1946-48 biennium.

The complete slate of two candidates for

each office to be filled at the election, was as follows: For President: William E. Knuth, San Francisco, California, and Knuth, San Francisco, California, and Luther A. Richman, Richmond, Virginia. For Second Vice-President: Mathilda A. Heck, St. Paul, Minnesota, and Anne Grace O'Callaghan, Atlanta, Georgia. For Members-at-Large: Robert A. Choate, Oakland,



Board of Directors

▲ THE BOARD OF DIRECTORS for the 1946-48 term will consist of the newly elected officers and members-at-large whose names are given in the paragraphs above, the presidents of the Music Education Exhibitors Association, and the National School Band, Orchestra, and Vocal Associations elected at Cleveland, the presidents of the six Division Conferences

Associations elected at Cleveland, the presidents of the six Division Conferences who were elected in the spring of 1945, and the three continuing members-at-large: Charles Dennis, San Francisco, California; Glenn Gildersleeve, Dover, Delaware; J. Leon Ruddick, Cleveland, Ohio. The new officers and Board members will assume their responsibilities at the beginning of the biennial administrative term, July 1, 1946. First Vice-President Lilla Belle Pitts, who will retire from the Board on that date, has served continuously for eight years, having held successively since 1938 the offices of Second Vice-President, member-at-large, president, and first vice-president. The retiring second vice-president, Lorrain E. Watters, was first elected for a four-year term as a member-at-large of the Board in 1940, and was made second vice-president for 1944. Other members of the Board who have completed their terms of office are Irving in 1944. Other members of the Board who have completed their terms of office are Irving Cheyette, Indiana, Pennsylvania, member-at-large (1942-46); George Howerton, Evanston, Illinois, member-at-large (1942-46) and member of the Executive Committee (1944-46); Hazel B. Nohavec, North Central Division President (1943-45) and member of the Executive Committee (1944-46); and the presidents of the auxiliary organizations whose successors were elected at Cleveland and whose names are given in connection with the items reporting these

MENC Executive Committee

▲ THE FOLLOWING were elected by the MENC Board of Directors from its own membership to the Executive Committee: T. Frank Coulter, Joplin, Missouri; Helen Hosmer, Potsdam, New York; J. Leon Ruddick, Cleveland, Ohio; Lloyd Funchess, Baton Rouge, La. These four will serve as members of the Executive Committee for the ensuing biennium. Other members of the Executive Committee are President-elect Luther A. Richman; Second Vice-President-elect Mathilda A. Heck, and retiring President John C. Kendel, who will hold the office of First Vice-President during the ensuing biennium. First Vice-President during the ensuing biennium.

CONTINUED ON PAGE SIXTY-TWO

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Music Education Research Council

▲ THE COUNCIL consists of eighteen members, each elected for a six-year term. The terms of the members are staggered so that at each biennial convention six members retire and six new members are elected. The following were elected to the Council for the six-year term 1946-52: George Barr, Sacramento, California; Hummel Fishburn, State College, Pennsylvania; Emma Knudson, Normal, Illinois; William S. Larson, Rochester, New York, William Sur, Lansing, Michigan; D. Sterling Wheelwright, Stanford, California. The following members of the Council continue in office for the six-year periods indicated: John W. Beattie, Evanston, Illinois (1942-48); Samuel T. Burns, Oberlin, Ohio (1944-50); Ennis D. Davis, New York City (1942-48); Peter W. Dykema, Hastings-on-Hudson, N. Y. (1944-50); Marguerite V. Hood, Ann Arbor, Michigan (1944-50); Russell V. Morgan (1942-48); James L. Mursell, New York City (1942-48); Theodore F. Normann, Seattle, Washington (1944-50); Anne E. Pierce (1942-48); Charles Seeger, Washington, D. C. (1942-48); Arnold M. Small, San Diego, California (1944-50); Irving Wolfe, Nashville, Tennessee (1944-50). The six members who retire from the Council at this time after six years of service are: Charles M. Dennis, San Francisco, California; Glenn Gildersleeve, Dover, Delaware; Joseph E. Maddy, Ann Arbor, Michigan; Osbourne McConathy, Glen Ridge, New Jersey; Hazel B. Nohavec, Cleveland, Ohio; Grace V. Wilson, Wichita, Kansas.

The chairman and secretary of the Research Council are elected by the Council at the beginning of each biennium. The chairman and secretary for the past biennium and several previous terms were, respectively, Russell V. Morgan and Anne E. Pierce. ▲ THE COUNCIL consists of eighteen members, each elected for a six-year term. The terms of

State Representatives Assembly

▲ ONE OF THE HIGHLIGHTS of the Cleveland convention, from the standpoint of organization development, was the first meeting of the State Representatives Assembly authorized by the Board of Directors in 1940. Membership in this body was comprised of the presidents of the affiliated state units of MENC, of which there are now forty, and the elected state representatives in the unaffiliated states. Forty-five states were represented; thirty-eight affiliated state units by their presidents or authorized representatives, and seven unaffiliated states by MENC state representatives, as follows:

DELEGATES TO MENC STATE REPRESENTATIVES ASSEMBLY

Asterisks (*) indicate unaffiliated states. Delegates from these states were the MENC State Representatives elected by the respective MENC Division Conferences in which the states are located. All other delegates listed were presidents of state music educators associations affiliated with the MENC, or their certified representatives. States not officially responding to roll call at the Representatives Assembly meeting are indicated by a dagger (†). For a list of affiliated state associations see page 2. Steps leading toward affiliation are being taken in several of the eight states which at the time of the Cleveland meeting were unaffiliated.

Alabama—Travis Shelton
Arizona—George F. Backe
*Arkansa—Mrs. Ruth Klepper Settle
California—Fred Ohlendorf
Colorado—Hugh E. McMillen
Connecticut—G. Albert Pearson
Delawars—Walter L. Mitchell
Florida—Marguerite Porter
Georgia—Wm. T. Verran
fldaho—Earl H. Tunison
Illinois—J. Irving Tallmadge
Indiana—Vernon E. Spaulding
Iowa—Myron E. Russell
Kansas—Catharine Strouse
Kentucky—Mildred S. Lewis
Louisiana—Rene Louapre
Maine—Madeline F. Perazzi
Maryland—Mrs. Frances J. Civis
Massachusetts—Mrs. Marguerite Johnson
*Michigan—Paul L. Rainier
Minnesota—Paul W. Stoughton
Mississippi—Sarah Lee Ball
Missouri—Harling Spring
Montana—Stephen L. Niblack

The foregoing list includes only the na

Nebraska—Walter R. Olsen

*Newada—Theodore Post
New Hampshire—David Kushious
New Jersey—Philip Gordon
New Mexico—Gillian Buchanan
New York—Elvin L. Freeman

*North Carolina—Grace Van Dyke More

*North Dakota—Donald Sites
Ohio—William B. McBride
Oklahoma—Wyatt C. Freeman
Oregon—Karl Ernst
Pennsylvania—Hummel Fishburn
Rhode Island—Mary H. Remington

*South Carolina—Mrs. Frances Lynch

*South Dakota—Grace McArthur
Tennessee—Wilson Mount

*Texas—Nell Parmley
Utah—Merva R. Morris
Vermont—Esther E. Mesh
Virginia—Mrs. Sena B. Wood
Washington—Theodore F. Normann
West Virginia—J. Henry Francis
Wisconsin—H. W. Arentsen

†Wyoming—Archie O. Wheeler

Note: The foregoing list includes only the names of the official representatives as certified by the respective states. In addition to the official representatives, there were present from many states other officers of affiliated state organizations, presidents of several cooperating organizations in unaffiliated states, and also members of the MENC Board of Directors and presidents and other officers of the Division Conferences. The President of the MENC, John C. Kendel, was the presiding officer.

The Assembly, which comprised the most complete representation of official state representatives ever brought together, was a composite of the Executive Boards of the six MENC Divisions. The latter are composed of the presidents of the affiliated state units of the MENC and the state representatives from unaffiliated states, who, by virtue of their respective offices, are the members of the MENC State Representatives Assembly.

The meeting was regarded as one of the most significant in the history of music education,

both as it concerned the affairs, activities, and problems of the state organizations, and the relationship of the state organizations to the national organization of which they are component parts. It is felt that a beginning has been made in the development of one of the most important elements of the MENC organization structure, and as a means of expediting this development, the Assembly requested the MENC Board of Directors to authorize the appointment of a committee selected from the state presidents to cooperate with the Board in planning for succeeding steps leading toward the establishment of the Assembly as one of the permanent bodies of the organization. The appointment of the committee was authorized by the Board of Directors, and the personnel will be announced in the near future. A further report regarding the Assembly will be included in the next JOURNAL.

Editorial Board

▲ Several meetings of the Editorial Board were held at Cleveland, with important outcomes which will be reported later, as well as made apparent in the content of the Journal. Personnel of the Board (1944-46): Chairman Emeritus—Edward B. Birge, Bloomington, Indiana; Chairman—Charles M. Dennis, San Francisco, California; Bertha W. Bailey, New York City;

Lillian L. Baldwin, Cleveland, Ohio; Harold Spivacke, Washington, D. C.; William D. Boutwell, New York City; Russell V. Morgan, Cleveland, Ohio; Glenn Gildersleeve, Dover, Delaware; Mark H. Hindsley, Urbana, Illinois; L. Bruce Jones, Little Rock, Arkansas. *Editorial Associates*—John W. Beattie, Evanston, Illinois; Peter W. Dykema, Hastings-on-Hudson, New York; Will Earhart, Coronado, California; Karl W. Gehrkens, Elk Rapids, Michigan; Carl E. Seashore, Iowa City, Iowa; Luis Sandi, Mexico, D.F.; Domingo Santa Cruz, Santiago, Chile.

National School Band, Orchestra, and Vocal Associations

▲ At the business meeting of the National Board of Control of the National School Band, Orchestra, and Vocal Associations, held in Cleveland, March 29, 1946, the following officers

NSBA: President—Carleton L. Stewart, Mason City, Iowa; First Vice-President—Arthur H. Goranson, Jamestown, New York; Second Vice-President—John J. Heney, De Land, Florida.

NSOA: President—T. Frank Coulter, Joplin, Missouri; First Vice-President—J. Leon Ruddick, Cleveland, Ohio; Second Vice-President—Fred Ohlendorf, Long Beach, California.

NSVA: President—Frederic Fay Swift (re-elected) Ilion, New York; First Vice-President—Andrew G. Loney, Klamath Falls, Oregon; Second Vice-President—Anne Grace O'Callaghan, Atlanta, Georgia.

Louis G. Wersen, Philadelphia, Pennsylvania, was elected Executive President of the National Board of Control of NSBOVA.

Retiring from office at this time are the following: L. Bruce Jones, Baton Rouge, Louisiana, who was elected president of the National School Band Association in 1941, and who also served as a member of the MENC Executive Committee 1944-46; King Stacy, Vice-President of the Band Association; Frances Chatburn, Springfield, Illinois, and Margaret R. Goheen, Tacoma, Washington, first and second vice-presidents, respectively, of the National School Viceal Association. Vocal Association.

The officers elected by the National School Orchestra Association in 1941 were Louis G. Wersen, President; Carleton L. Stewart, First Vice-President; T. Frank Coulter, Second Vice-President. All three were assigned to other offices in the 1946 election, as indicated in the

report above.

A. R. McAllister, president of the National School Band Association until 1941 and elected that year as Executive President of the Board of Control, was deceased in 1944, and his place was filled until the 1946 election by John C. Kendel, president of the MENC.

Music Education Exhibitors Association

At the biennial business meeting of the MEEA held Saturday, March 30, Hotel Statler, Cleveland, the following officers were elected: President—Howard R. Lyons, President of the Lyons Band Instrument Co., Chicago; Secretary-Treasurer—Neil A. Kjos, President of the Neil A. Kjos Music Co., Chicago; Members of the Executive Board (1946-50): Paul Painter, Educational Department, Gamble Hinged Music Co., Chicago (to fill unexpired term of Howard R. Lyons, elected president); Karl Bradley, Educational Department, Edwin H. Morris & Co., Inc., New York City; Henry Halvorson, Music Department, Ginn and Company, Boston. Continuing as members of the Board are J. Tatian Roach, Music Publishers Holding Corp., New York City, who as the retiring president automatically becomes vice-president, and Paul Thornton, Radio Corporation of America, RCA Victor Division, Camden, New Jersey, who was elected in 1944 for a four-year term.

Retiring from the Board are: Vice-President Don Malin, C. C. Birchard & Co., Boston, Massachusetts; Secretary-Treasurer Joseph A. Fischer, J. Fischer & Bro., New York City; Fred A. Holtz, Martin Band Instrument Co., Elkhart, Indiana, and John F. Sengstack, Clayton F. Summy Co., Chicago.

F. Summy Co., Chicago.

University and College Band Conductors Conference

▲ The officers elected by the University and College Band Conductors Conference at its Cleveland meeting are as follows: Chairman—Gerald Prescott, Minneapolis, Minnesota; Vice-Chairman—L. Bruce Jones, Baton Rouge, Louisiana; Secretary—Gerald H. Doty, Bloomington, Indiana.

This group was an outgrowth of the MENC Committee on University and College Bands, under the chairmanship of William D. Revelli. Mr. Revelli, who headed the organization since CONTINUED ON PAGE SIXTY-FOUR

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its inception, now retires from office after some eight years of service, first as chairman of the MENC Committee, and later as head of the University and College Band Conductors Conference Level Committee, and Level Committee and Conductors Conference and Confe ference. Secretary Joseph Gremelspacher also retires from office after several years of continuous service. Honorary Life Chairman of the UCBCC is Austin A. Harding of the University of Illinois. The next meeting of the Conference will be held in Chicago on Thursday and Friday, December 19 and 20, 1946. Further details will be announced in the next IOURNAL.

National Catholic Music Educators Association

▲ Officers of the National Catholic Music Educators Association were re-elected, as follows: President—Harry W. Seitz, Detroit, Michigan; Vice-President—Sister M. Xaveria, O.S.P., Milwaukee, Wisconsin; Secretary—Sister M. Estelle, O.S.B., Chicago, Illinois; Treasurer—Sister Mary Luke, Greensburg, Pennsylvania.

Vincent Orlando, of Cincinnati, Ohio, was elected to serve on the Board, to replace Reverend John L. Morkovsky of San Antonio, Texas, who retired from the Board. Members

Vincent Orlando, of Cincinnati, Ohio, was elected to serve on the Board, to replace Reverend John L. Morkovsky, of San Antonio, Texas, who retired from the Board. Members of the Board continuing in office are: Very Rev. Msgr. Wm. R. Kelly, New York City; Rt. Rev. Msgr. T. J. McNamara, Savannah, Georgia; Reverend Benedict Ehmann, Rochester, New York; Reverend Carroll F. Deady, Ph.D., Detroit, Michigan; Rev. Edmund J. Goebel, Ph.D., Milwaukee, Wisconsin; Reverend Emmet Kelly, Dubuque, Iowa; Sister M. Albertina, O.P., Grand Rapids, Michigan; Sister Anna Cecile, S.C., Cincinnati, Ohio; Sister M. Dolores, R.S.M. Toledo, Ohio. R.S.M., Toledo, Ohio.

Membership

At the Meeting of the members of the State and National Membership Committee, held in Cleveland, General Chairman William E. Knuth gave a most gratifying report, showing that the organization had at that time the largest paid-up membership in its history, with the membership year only one-third completed. To achieve such a record, every state has made gains—some of them almost astounding.

A detailed report will be given in the next Journal, together with a final report for the biennium regarding affiliation. Be ready to give hearty congratulations to the Membership Committee organization.

1947 MENC Division Meetings

▲ In the Next issue of the Journal it is hoped to give full information regarding the host cities and schedule of meeting dates for 1947. At the time these lines are written, negotiations are completed or in progress with the music education leaders in the several cities which have extended invitations for the respective Division conventions.

At the Cleveland meeting the presidents and executive boards of the Division Conferences tentatively accepted a schedule of dates for 1947 meetings. These dates are given in the listing below, but they must not be accepted as final in any instance. Conference members who are interested are invited to write to their respective Division presidents whose names and addresses are included in the listing.

North Central..... March 13-17
 Northwest
 March 24-26

 California-Western
 Mar. 30-Apr. 2

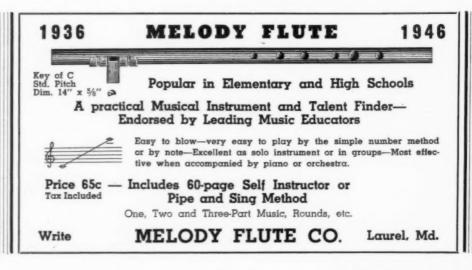
 Southwestern
 April 10-12

 Southern
 April 17-19

Marguerite V. Hood, University of Michigan, School of Music, Ann Arbor, Michigan. Stanley M. Teel, University of Montana, Missoula, Montana. Lorin F. Wheelwright, 466 Twelfth Avenue, Salt Lake City, Utah. Hugh E. McMillen, 1061 Grant Street, Boulder, Colorado. Lloyd V. Funchess, State Department of Education, Baton Rouge, Louisiana. Helen M. Hosmer, State Teachers College, Potsdam, New York.

Reports from Cleveland

▲ THE NEXT ISSUE of the JOURNAL will be devoted in large part to important material made available by the biennial meeting at Cleveland. In addition to a summarization of the report of the Board of Directors, and reports of other groups, including the Music Education Research Council, the Board of Control of the National School Band, Orchestra, and Vocal Associations, the State Representatives Assembly, and the Music Education Exhibitors Association, space will be devoted to reports of the Curriculum Committee consultant groups and other timely matters. It is hoped that the issue will bring into focus for the readers the results of the biennum in which thousands of music educators have given their best thought and effort under the inspiration of President Kendel's slogan "Music Education Looks and Plans Ahead."







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